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GERMAN HEADQUARTERS OF THE MUSICAL COURIER.  
BERLIN, W., LINKSTRASSE 17, October 20, 1906.

WHEN I left Linkstrasse 17 a week ago to-day I had been writing all day long; it had been raining all day and I was sadly in need of something inspiring. Luckily I did not have to go very far to find it. I crossed the street and went down a few steps to Linkstrasse 42, where Manager Wolff's beautiful concert hall yclept Saal Bechstein is located, and there I listened to the first chamber music soiree of the Bohemian String Quartet.

This organization from Prague, consisting of Carl Hoffmann, Jos. Luk, Oscar Nedbal and Prof. Hans Wihan, carries its title in a purely ethnological sense; nevertheless they play, like true artists, in a most inspired and consequently inspiring manner. Last year they gained the favor of the connoisseurs everywhere, and I also joined in the chorus of praise.

In fact it seemed to me that the quartet has improved in the beautiful quality of its tone in *pianissimo*, and of its power and swing in *forte* passages. If last season I liked the quartet more in the music of its own country, in the works of Dvorák and Smetana, I was carried away on Tuesday night also by the exquisite playing of the lovely Schubert A minor quartet, which opened the proceedings. Next, the players gave a new string quartet by a composer who, although his latest work bears the opus number 119, was heretofore entirely unknown here, and I believe also in the United States. His name is Carl Bendl, and he lives in Prague, where not only operas but music of all genres of his has been performed. If much of it is like the aforementioned string quartet in F major, I am greatly astonished at this by no means young composer not being better known the world over. The work struck me as one of the most beautiful, original and effective string quartets I ever heard. I use the adjective "effective" this time with emphasis, because this string quartet, if well performed by strong players, really sounds orchestral. You may say, as some of the Berlin critics have done, that a string quartet ought not to sound orchestral, and that Haydn's, Mozart's and the earlier Beethoven master works of that genre do not sound that way. You are right, but please don't forget that in his grandest creations of this genre, the last five quartets, Beethoven broke these bounds, and so did Schumann after him; so did d'Albert, the scherzo of whose second string quartet is as orchestral in tone color and effect as it can be, and still is the best thing he ever wrote. The Bendl F major quartet goes all of those I mentioned one better in this respect, and I may say that it is the fullest and harmonically the most satisfying production I ever heard for four instruments.

It is very difficult and must be played, as it was in this instance, with absolute perfection of ensemble. The invention is strong and for the most part original, albeit in the first movement there occurs a short theme purloined from "Die Walküre" and the first theme of the extremely clever scherzo in G minor belongs to Bizet in Carmen. But how the Bohemian composer does treat these themes! It is perfectly marvelous, and I can assure you that this string quartet is worth hearing, if Kneisel's or some other good organization will take up the study of it and will play it for you. The Bohemians were received most enthusiastically, and when it became known that the composer, Carl Bendl, was in the hall, he was hauled upon the platform and became the recipient of a perfect ovation. He looks prematurely aged, a man of about fifty-five to sixty and rather shy and modest. Haydn's string quartet, op. 76, No. 3, I could not stay to hear, as I wanted to listen to a portion of the Philharmonic Orchestra's regular popular concerts, at which the work of a Berlin colleague was being performed.

The good musicians had a rather novel experience on this occasion. Herr B. Horwitz, one of the critics of the *Post*, conducted his symphonic poem Dionysos, much to his own apparent delectation. One can follow the employment of extraordinary means, or the extravagant use of common means even to the borders of lunacy (which has a certain force in its distorted trends). We find examples of this disease in the works of many of Wagner's deliberate imitators, but Herr Horwitz's malady comes under a classification less imposing than lunacy. Dionysos is pure drivel. Judged from the emotions depicted on the countenances of performers and audience, Herr Horwitz was the only person

present who was edified by his alternations of chaotic storm and vacuous peace.

Again on Wednesday evening I wended my way to the Philharmonie, where for the opening of the evening's program Professor Mannstaedt at last conducted the Sixth Symphony of Tchaikowsky. Leopold Auer's last year's concerts and the advent of Nikisch seem to have awakened an interest for Tchaikowsky's works which is as deep as it is sudden. It is well that this should be so, for the German musical world can ill afford to longer postpone close acquaintance with the productions of the greatest of Russian, if not of contemporaneous, composers. He was naturally the most gifted symphonic writer since Schumann, and he again demonstrates it in his last work; the rich flow of sad, eloquently melancholic ideas is perfectly entrancing. His fertility, which is entirely individual, is astonishing. His one weakness is mechanical—his thematic development is too rigid (more sequential than plastic). He shows us his themes in varied settings, but not in sufficiently varied forms. He does not allow them to be suggestive—to blossom polyphonically. His Sixth Symphony accentuates this one shortcoming more than the familiar No. 2 and more than the tremendous Fifth Symphony, which Nikisch produced at his first Bülow Philharmonic concert. Tchaikowsky's genius for color and strength of initial invention are apparent, and most strongly so, also, in his last symphony, but it bears a more distinct stamp of facile creation than of the careful consideration that might have welded its phrases into plastic continuity. Had Tchaikowsky been as good a mechanic as Brahms, or even Raff, his works would rank with the great classics!

Later on in the evening (the performance had been set for 8 p. m., but owing to a delay in the arrival of the Emperor and Empress began at 8:30 p. m.) the opening of the newly decorated, rebuilt and refurnished Royal Opera House took place with a festival representation of Beethoven's *Fidelio*.

The improvements in the building are manifold, and manifest themselves to the eye as well as to the ear. New main and side entrances are effected; the steam heating apparatus is regulated from one central point, while formerly furnaces were distributed in several places, and portions of the house were too warm, while others were too cold; the interior has been repainted in white and gold, but the main color of all draperies and hangings, as well as the new plush coverings of all the seats, is dark red, and the house, though looking much improved, has lost none of its old-fashioned look of reserved and noble dignity. It is a cozy old place, and I like it better than any other opera house in the world I have ever been in. The electric lighting is brilliant, but not too glaring, and the beautiful ceiling paintings, as well as the fine statuary, have been cleaned but not retouched.

The greatest improvement of all, caused probably through the taking away of the dingy parterre boxes, as well as the standing room parterre, is a noticeable amelioration of the acoustic properties of the house. In fact the orchestra sounds so much more brilliant than heretofore that the change is almost detrimental to the human voices. The floor of the orchestra has been lowered, and would be let down still more (which would do away with its detriment to the voices), but they cannot dig any deeper on account of the ground water. The correctness of Wagner's idea of the lowered orchestra is, however, again proven.

The audience on this festive occasion was a more brilliant one than the performance. Beethoven's *chef d'œuvre*, and only opera, had not been given here for some time, and was newly studied and remounted. The new scenery, painted by Messrs. Hartwig, Wagner, Harder and Lukacz after plans by Prof. A. Hertel, is very telling, especially the subterranean prison, which creates a very deep impression. But aside from these exterior advantages the representation, which had been put on "by command of His Majesty the Emperor," was anything but a festive one. The principal mistake which had been made was in the distribution of the chief rôles.

*Fidelio*, which is written for the most dramatic of dramatic sopranos, was given to Miss Hiedler, who, though a charming and sympathetic artist, has only a rather light, lyric, high soprano voice and could not do herself or the part justice in the great Abschenlicher area nor in the tremendous subterranean scene of the second act. On the other hand, *Florestan* is truly a lyric tenor part, which was in the hands of Herr Sylva, who is a pronounced heroic tenor and who, great artist that he is, was ill at ease in the high notes of a weak, sorrowful and dungeon-isolated tenor. It is all the more to Sylva's credit that in spite of this great drawback he was able to create at least a telling histrionic impression. Miss Dietrich for once was really unsatisfactory and seemed ill at ease in the part of *Marzelline*, which she sang for the first time. *Jacquino* is better adapted for a low than a high tenor's voice, and Philipp's upper register is better than his lower one, so he was "no good"; moreover he was not a bit funny. Stammer sang *Rocco* satisfactorily, but he had little dramatic conception of his part. Moellinger in flaming red looked

more like a *bizarre* stage villain than like *Pizarro*, and old man Betz had too little voice left for the stentorian utterances of *Don Fernando*. To crown all these misfortunes Weingartner, who conducted, was either out of sorts or he is a poor *Fidelio* conductor and he did not cover himself with glory on this festive occasion. The prisoners' choruses I have heard given much better, and Tetzlaff made a mistake in letting his prisoners (political offenders though they were) wear good new clothes instead of prison attire of a sombre hue.

The amusing circumstance in the affair is that the Emperor sent word to Count Hochberg expressing his great satisfaction with all the artists concerned in the performance. His Imperial Highness is, of course, above criticism!

Thursday evening I divided up between Saal Bechstein and the Singakademie. At the former place our excellent American baritone, Arthur von Eweyk, gave an interesting song recital to an audience of good size and corresponding enthusiasm. Eweyk has a beautiful and well trained voice, and he sings with nice musical feeling and expression. His breathing and phrasing are very satisfactory. The program, which shows good taste and variety of selection, I append in full on account of the many novelties which it contains:

Arie, Vittoria, Mio Core!	Carissimi
Kriegers Ahnung...	Schubert
Sei mir Gegrüsst...	
Alte Liebe...	
Minnelied...	Joh. Brahms
Regenlied...	
Das Lied vom Herrn von Falkenstein...	
Goldschmiedesell...	H. v. Hersogenberg
Zweifelnder Wunsch...	Felix Weingartner
Inmitten des Balles...	P. Tchaikowsky
Der Musikant...	Hugo Wolf
Vale Carissima...	W. Berger
Menschengeschick...	Woldemar Sachs
Liebesfrühling...	Ed. Behm
Frühling Liebest...	
Als die Alte Mutter...	Anton Dvorák
Die Morgensonne...	Robert Kahn
Der Gärtner...	
Im Sturm...	Fritz Kauffmann
Bergfahrt...	Hermann Hutter

Miss Clara von Senfft's *Lieder Abend* at the Singakademie, which was likewise well attended, was chiefly interesting to me on account of the assistance of Ernest Hutcheson, the Australian pianist, for whom I predict a great future. I heard only the closing portion of the Schubert Wanderer fantasy, the fugue of which sounded tremendous. Then later on he played the Heymann Elfenspiel with a technical finish and grace with which I have only heard it performed by the composer or Joseffy. A very pretty and coy Impromptu in F sharp major by Hutcheson shows the young man to have a decided talent for composition also. The well-known Schlozer concert study in *Deppelgriffen* I have heard played faster but not more clearly or musically by Joseffy. Mr. Hutcheson came in for a good share of the evening's applause.

Miss von Senfft has graduated from society; she is nevertheless possessed of some musical taste and good instincts, but her delivery is much too affected and her soprano voice, though pleasing in timbre, is not of sufficient strength or volume as well as compass to fit her for the career of a concert singer. Her selections were from Schubert, Schumann, Brahms and Franz, the latter's Roamarin being recommended. The program contained also a few novelties, among which the innocuous Gott segne dich mein Glück, by L. Stein, under which pseudonym is hidden H. R. H. the Princess Frederick Leopold. You see that a vein of composition runs through the royal family.

Friday evening belonged to a songstress of a far different stamp and one that needs no introduction to you, for you all know her, and know her well. I mean, of course, Lilli Lehmann. She gave the first of three *Lieder* evenings in the Philharmonie, which spacious hall was nearly sold out for the occasion. Our own Lilli was in glorious voice again, and though her hair has grown almost snowy white, she looks as young as in the days of her Metropolitan Opera House *Isolde*. Of course she sang like the true artist and the genuine musician she is. The Taubert (Wilhelm) Sounds from the World of Childhood are too intimate a cycle of small *Lieder* (moreover of very unequal value), and are not in their right place on a Philharmonie platform, but some of Bungen's songs, among them an interesting new one entitled Leonore, and the four Brahms Gesänge, Ein Wanderer, Lied, Feldinsamkeit and Junge Lieder, were highly enjoyable and much enjoyed. Prof. Reinhold L. Hermann, formerly of New York, presided at the piano in a most musicianly manner.

Nearly the entire week belonged to vocalists, and Saturday's first half of the evening was no exception. Abraham Ojanpera, teacher at the Helsingfors Conservatory, gave a song recital in Bechstein Hall. He has a peculiar baritone voice of great compass, but with a pronounced bass timbre even in the higher notes, reaching easily up to G. His selections, besides the standard ones by Händel, Brahms,

Schubert and Tschaiakowsky, comprised some Lieder by Grieg, Sibelius and Kjerulf, as well as some Finnish folk-songs, all of which were given in the respective Scandinavian idioms in which they were written.

\*\*\*

The Joachim Quartet, in which renowned organization Professor Hallr continues to hold (and most advantageously so) the place of Prof. Kruse, gave its second soirée for the season on last Saturday, when the Singakademie, despite the nasty weather, was sold out to the very last available seat. On account of this song recital I missed the first three movements of the Mozart D minor string quartet, but the variations of the last movement were performed with admirable ensemble and delightful ease and grace.

The Dvorák E major quartet, op. 61, I heard performed with more verve and abandon last season by the Bohemians. This is not the style of music with which the Joachim Quartet is at its best. The C major quartet itself I don't like half as well as that other string quartet of Dvorák's with the two slow middle movements in G minor, which the Bohemians also gave us last season.

To hear the Joachim Quartet at its grandest you should listen to a performance of one of the last five quartets of Beethoven, such as the E flat, op. 127. It was admirable, it was wonderful and the cultured audience which is wont to gather at these select stances was not slow to appreciate the fact.

\*\*\*

On Sunday the Royal Opera, for the first time in the history of its existence, gave two performances in one day. At Kroll's there was a matinee of Hänsel and Gretel, which proved such a success, especially as far as attendance and the apparent enjoyment of the children were concerned, that the Sunday afternoon performances by the Royal Opera personnel will be kept up at Kroll's through the winter. Hänsel and Gretel will be repeated next Sunday afternoon.

\*\*\*

Last night we had the second of the Bülow Philharmonic concerts. The instantaneous recognition and almost unprecedented success which Nikisch enjoyed on his first appearance, and which was recorded with singular unanimity of opinion in all the Berlin papers, had stirred up many music lovers, who since Bülow laid down the baton had not attended these concerts. The consequence was that the large hall of the Philharmonie contained a much larger audience than on the occasion of the initial concert, and the public rehearsal was absolutely sold out by Sunday morning.

Again Nikisch was the recipient of the most unequivocal appreciation, which set in immediately after the gorgeous reading of Goldmark's Oriental colored Sakuntala overture. The new disposition of the orchestra introduced by Nikisch in placing his woodwind in front of the brass choir and massing his double basses had something to do with the sonorous tone effects produced in this reading. I never yet heard the Philharmonic woodwind to better advantage. The string orchestra likewise proved itself in far better trim than last year, and played with stunning strength and flawless ensemble the three movements from the third and sixth unaccompanied violin sonatas which Bachrich has set so effectively for string orchestra. Curiously enough these old standbys of the Thomas, Damrosch, Boston Symphony and many other orchestras of the United States were absolute novelties for Berlin. I told you long ago that in the matter of musical novelties conservative Berlin is far behind enterprising New York. The gavot with rondo was vociferously redemanded, to which request Nikisch, after a third recall upon the stand, acceded.

The symphony of the evening was Brahms' second one in D major, which received the most careful and loving treatment at the hands of Nikisch. In the slow movement he even went too far in his lingering mood, and became a trifle dragging. But the scherzo was perfectly charming, and the last movement, which was decidedly the best interpreted

one, literally carried everybody off his feet, and Nikisch was time and again recalled at the close.

Raimund von Zur-Muehlen was the soloist at this concert, and this Lieder singer was very successful in Schubert's grand song, Die Allmacht, as well as in Schumann's Der Soldat and Brahms' Meine Liebe ist grün. In his first two selections, however, Walther's Werbebesang and the Preislied from Die Meistersinger, he bit off more than he could chew. Zur-Muehlen is strictly a lyric Lieder tenor, and anything outside of this pale is also outside of his powers; consequently he fell flat, and his forcing effort told unfavorably on his tender vocal organ later on.

At the next concert Willy Burmester will play the Raff violin concerto, and the orchestral selections will be Les Préludes, Lalo's suite Namouna (new to Berlin), and the C minor symphony.

\*\*\*

Mascagni's Ratsch had its first representation in German at Stuttgart on last Sunday night. The première proved a fair but not an overwhelming success. Mascagni left Stuttgart for Budapest, where he will conduct Cavalleria Rusticana to-night.

\*\*\*

One of Boston's most refined and musically most gifted, as well as educated, ladies writes to me under date of yesterday:

DEAR MR. FLOERSHEIM—I suppose you heard of the opening of the new Tonhalle in Zurich last week, and of the three days of musical feasting? The whole town turned out to do honor to the occasion and dinners, receptions and banquets filled all the intermediate hours. Brahms led his Triumph Lied himself, and appeared in a very good humor, but the gem of the whole affair was reserved for the last day, when Joachim, Haussman, Hallr and Wirth, with Robert Freund at the piano, played Brahms' beautiful quintet. It was a treat to hear those musicians play as I think they never played before, after which there were loud calls for Brahms, who went onto the podium, shook hands with Joachim, then crossed over to where Mr. Freund was effacing himself as usual, and taking his hand insisted on his coming forward to divide the honors of applause which shook the hall.

When the noise had subsided they played in the most heavenly manner that exquisite quartet of Beethoven in B flat as only they can play it. I wish you had been there, you would have enjoyed it. Never did Joachim play the chaconne more magnificently; even Brahms told him so. I do not know if you know that Mr. Freund is going to America with Lillian Sanderson in February, and as I know you feel interested in him the news will interest you and your readers.

Zürich has had a great deal of music lately. I went to a concert that Mr. Freund gave Tuesday evening for the Liszt monument. He played magnificently the fugue on Bach's sonata L'Invocation an Benediction, as if he were inspired, and with wonderful poetry of expression; everyone said if Liszt could have heard it he would have been proud of his pupil. Then La légende lac de Wallenstadt Cloches de Genève and two études, the last taken at a marvelous speed.

\*\*\*

Wilhelm Gruening, heroic tenor from Hamburg, has been engaged for next summer's Ring performances at Bayreuth, after Herr Kniese heard him as Siegfried in Götterdämmerung at Hamburg last week.

\*\*\*

Our excellent first dramatic soprano, Mme. Bertha Pier-son, who is most favorably remembered in New York from her appearances with the National Opera Company, will this winter create at Munich the part of Mara, in which she has become famous at the Berlin Royal Opera. She will also sing four times at Monte Carlo, and will sail later for New York under a most tempting contract with Abbey & Grau.

\*\*\*

The Berlin Philharmonic Orchestra gave last week the first subscription concert of the Hamburg concerts of Hermann Wolff. Weingartner was the conductor and made a great hit. Both he and the orchestra are greatly praised in the Hamburg papers.

\*\*\*

From Weimar I learn by telegraph that the première of Heinrich Zoellner's opera, Der Ueberfall, which took place night before last under Stavenhagen's direction, proved a "brilliant and decided success." Good for the New York Liederkrantz conductor!

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Miss Irene Pevny, the stately as well as comely soprano, whom you may remember from her appearances in the

United States two seasons ago, announces to me her marriage to Dr. Julius Futtaky, of Budapest. Maselloff!

\*\*\*

Among recent callers here were Prof. Martin Krause, of Leipzig; Dr. Otto Neitzel, of Cologne; Ben Davies, the English tenor; Miss Meta Asher, a talented young lady from San Francisco, Cal., who is going to study the piano here with Professor Barth and the violin with Professor Joachim; Mrs. Cottlow, from Chicago, and Mrs. L. S. Sherman, from San Francisco, with their daughters.

\*\*\*

The latest news of importance is to the effect that Arthur Nikisch, with the Berlin Philharmonic Orchestra increased to 100 performers, will make a short concert tour covering New York, Boston, Philadelphia, Baltimore, Washington and Chicago, under Wolff's management, in the spring of 1897.

O. F.

## Dresden Letter.

DRESDEN, November 2, 1895.

ON October 19 fifty years had passed away since Richard Wagner's Tannhäuser saw the light of the stage for the first time here in our own Dresden. On that self-same day of the month we commemorated the anniversary of this artistic event. No wonder that every German musician's heart throbbed with pride and delight on this occasion, when after many years of persecution Richard Wagner is now recognized as the greatest musical genius of the world—a genius who may be said to overshadow by far all the other lights of the last century.

We in Dresden never attended a more beautiful representation of Tannhäuser. The delight over the splendid execution under Schuch's baton was heightened by the naturally festive mood of the audience. While the last solemn chords of the Parsifal Vorspiel, which opened the performance, were still resounding the curtain rose to show us a hall in which Präulein Ulrich, our esteemed actress, was seen dressed in a fantastical white drapery. The artist in an eloquent and dramatic style recited the prologue, a very good, warmly conceived poem by Dr. Koppel-Elfeld, our Royal Intendantsrath. For those of my readers who like to read it in the original version I here append it. It runs as follows:

Verhallt die Klänge, die Euch weit entrückten,  
Weit in der Sage wunderreiches Land—  
Wie sind für Eure Herzen, die entrückten,  
Den Ton ich jetzt, den doch so oft ich fand?  
Bin ich noch selbst im Hain der Klänge, die verklungen—?  
Die letzten warn'n, die Er uns gesungen,  
Verklart! An ihnen haftet nichts vom Staube:  
Ganz Liebe, Hoffnung nur und reiner Glaube!

So weihvoll ist Er von uns geschieden;  
Solch Amen war sein letztes Priesterwort.  
Sein Ende war ein schwer erkämpfter Frieden:  
Der Sieg war sein,—geborgen war der Hort!  
Doch vor dem Sieg—was für ein Ringen, Streiten  
Mit jeder Noth der Menschen und der Zeiten!  
Dieweil dahingeraucht ein halb Jahrhundert  
Ward er verachtet, geschmäht,—verehrt, bewundert

Nun hab' ich Eure Herzen schon gewonnen;  
Sie schlagen höher, wärmer, dankbar ganz  
Dem, der vor fünfzig Jahren hier begonnen  
Den Dornenweg zu seines Nachruhms Glanz.  
Hier war es, hier zuerst am heimischen Herde  
Fand der aus kalter Erde Heimgeliebte  
Für seines Herzens heisses Glüh'n und Dürsten  
Das Ohr des Volkes und die Gunst des Fürsten.

Hier wo dem wälschen Sang gar spigig blühte  
Aus Herrschergrünst ein zweiter nordischer Lens,  
Wo raphaelisch leuchtend hold erglühete  
Ein swelt' Italien, ein Eibflorens;—  
Hier auch in der Wettiner treuen Pflege.  
Dass sie der Tonkunst reinste Blüthen hege  
Als Hülterin des Grabs—so Licht und helle—  
Glänzt' unter deutschen Meistern die Kapelle.

Und Meister der Kapelle war Der heute  
Vor fünfzig Jahren hier den Taktstock schwang,  
Als glühend, jähren Sinnentamels Deute  
Zum ersten Mal sein Lied Tannhäuser sang!

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Ja wie auch Franken, Preussen, Schwaben, Bayern  
Den Tannhäuser im goldenen Kranz heut feiern,  
Wie ihn Franzosen, Britten, Wälsche loben—;  
Wir haben aus der Taufe ihn gehoben!

Und Er war unser! Lasst's uns stolz behaupten,  
Ruft auch dasselbe heut die grosse Schaar—  
Die Ersten waren wir, die an ihn glaubten,  
Da noch die Meisten alles Glaubens bar.—  
Als Webers Asche wir zu Grabe trugen  
Da waren Viele, die sich zaghaft fragten:  
Deckt unsern letzten Grossen nun der Hügel?  
Regt solch ein Genius wieder hier die Flügel?

Da horch! fremdartig Tönen, seltsame Klänge,  
Als stimmten Geister d'rein von fernem Höh'n  
Und Engel sägen in die Grabgesänge  
Die Himmelsbotschaft vom dem Auferstehn!  
Wer war, der alle Herzen so bewegte?  
Der neue Genius, der die Flügel regte!  
Da hat, wo Tod und Leben sich begegnen,  
Der Scheidende den Kommenden gesegnet!

Und Er in dem Gefühl prophetischer Stärke,  
Vom ersten Mark des Schöpfungstags getränkt,  
Gab willig hin sein Herabst in dem Werke,  
Dass jubelnd heut die ganze Welt gedankt—  
Und um ihn rauscht's und weht's, als käme wieder  
Die goldne Zeit der Minn'- und Meisterlieder!  
Und so geschah's. Ihr saht den Reigen wachsen  
Vom Sängerkrieg zum Preislied bei Hans Sechsen!

Was damals Zukunft—Gegenwart geworden  
Ist's jetzt, die heute des Vergang'nen denkt,  
Und ihren Blick vor allen anderen Orten  
Hierher auf die geweihte Stätte lenkt.  
Und horch! welch dumpfes Summen, tiefes Klingen,—  
Das hell'ge Lied ist's, das die Pilger singen—  
O Meister, du, verkörpert im Licht der Sieges,  
Schau nieder, segne dieses Ruhmes Wiege!

## PROLOGUE.

When the topic of Weber's funeral was touched upon in the poem, Wagner's composition, Gesang am Grabe Webers, was heard at a distance behind the scenes like a far away echo of bygone times, which did not fail to make a deep impression. This very funeral of Weber's had a great influence upon the speed by which the opera Tannhäuser was brought to a close by the composer, who feared to be called away before having finished his life work.

All this is widely elaborated upon in the little Festschrift (brochure) by Ludwig Hartmann about the first performance of Tannhäuser in Dresden, 1845, which brochure our celebrated critic had been requested to publish for the occasion. The book has been received with great favor; it fully realizes the expectations conceived about a work by this intelligent author, of whom we are wont to expect nothing that is not remarkable, clever and interesting. In the little book a detailed account is given of the different phases in the development of the opera; the first sketch, the performance in Dresden, its reception by public and press, and finally its significance and influence upon the history of music. The exposé reads very well, being highly popular in style, conception and form, and full of enthusiasm for Wagner as a musician. On the front page a copy of the program with the first cast is given: Madame Schröder-Devrient, *Venus*; Demoiselle Wagner (Wagner's niece), *Elisabeth*; Tichatscheck, *Tannhäuser*; Miturwürzer, *Wolfgram*, &c.

It is most interesting to read the first opinions upon this work, though one would not have expected them to turn out as they did, for instance, by musical celebrities such as a Wilhelmine Schröder-Devrient, who on the night previous to the performance wrote to a friend (Hofrath Teichmann, of Berlin): "Great events are expected to happen—do not fear any political occurrences, I only allude to musical doings—Tannhäuser is going to be brought out, and I understand that all tickets available are taken for the house, where the representatives of past and future will meet in the fight, where perhaps the ashes of Gluck, Mozart, &c., will be blown in all directions, what, however, in spite of all trumpeting of the Zukunftsmusik will be difficult," &c.

Meyerbeer had more of a prophet's eye, for he wrote the following letter of introduction for Wagner to take to the

royal intendant of the Dresden Opera, von Lüttichau: "Herr Richard Wagner is a young composer of considerable musical culture, combined with great phantasy and literary knowledge, well worthy of the sympathy and protection of his fatherland," &c. He closes his note by asking the intendant's favor for the young musician, begging him to do for him whatever he can.

After the prologue the curtain was let down again at the beginning of the overture, which thus left no time for signs of approval for this most impressive introductory part. At the end of the Vorspiel, however, a storm of applause broke out, which was a delight to share in, for one felt it as a relief to find an expression for enthusiasm. Schuch's dramatic reading of the overture reminded us of the way we once heard it in Dresden under Hans von Bülow's conductorship; the abnormally slow beginning, the whirling stringendo in the Venus grotto scene and the power of the last part, by which the orchestra fully displayed its brilliant virtuosity.

Among the soloists Terese Malten, as usual, came in for the greatest share of praise. With a large dramatic sense, she well knows how to put the audience in warmest sympathy with her treatment of *Elisabeth's* touching rôle. The work of Miss Malten, our ideal Wagner representative, is at time painfully real, and she outlines suffering in its most poignant phases; as, for instance, in the second act, when *Elisabeth* has all her most fervent wishes crushed and dashed to the ground by *Tannhäuser's* song to *Venus*; this scene is inimically and histrionically one of Miss Malten's best creations.

Mrs. Wittich as *Venus* sang with fervor and temperament, though her acting is better suited to the demands of the chaste *Elisabeth* than to those of the sensuous, seductive *Venus*. Authe's portrayal of the title part was good, histrionically, even better than that of Gudehus, though his voice, charming as it is, is more of a lyric than a *helden* tenor. The criticisms in all our daily papers were generous in praise of this model performance.

Concerts are now coming thick and fast. The recital on October 15 by Francesco d'Andrade and Miss Carrie Bowes, of San Francisco, I did not attend, and I hear upon the best authority in Dresden that I did not lose very much by it. Mr. d'Andrade's voice is reported as *passé*; and the young, gifted American pianist, Miss Bowes, who assisted and who, full of self confidence, called herself a virtuoso, was not acknowledged as such by the *Dresdner Nachrichten* or the *Anzeiger*. The *Dresdner Zeitung* gave encouraging praise to the good efforts, the excellent schooling and the natural musical endowments of this charming girl, a pupil of Mr. Martin Krause, of Leipsic. The concert was poorly attended.

To my great pleasure I see that THE MUSICAL COURIER has taken notice of the favor with which the Finnish national tunes were met in Stockholm and Copenhagen, where they were heard in concerts by the blind Finnish kantele player, Aatto Virta, who is a very clever performer upon that instrument, constructed somewhat like a harp. The national poem of the Finns, *Kalevala*, narrates the ancient myth of its origin, a very poetical invention, of which there was a short sketch in the columns of this paper some time ago. If someone can be found in Europe to translate these beautiful and quite original Northern national melodies they will make quite as great a stir as the German tunes which had the good fortune to attract the attention of a Johannes Brahms.

But to return to the musical enjoyments of Dresden. I have to mention the grand Philharmonic Chorus concert conducted by Mr. Kurt Hoesel, which occurred on October 29, Liszt's birthday, celebrated here by the production of his oratorio *Die heilige Elisabeth*.

As this musical event coincided with Maillart's Glöckchen des Eremiten in the opera given for the benefit of its widows and orphans' fund, which representation I witnessed. I regret not having heard Liszt's oratorio this time. Mr. Hoesel meanwhile was very much lauded by the entire press, not only for his exquisite abilities as a conductor, but also for his artistic aims in producing works of such

uncommon interest which have not yet been heard here. The concert was a decided artistic success.

In Glöckchen des Eremiten the rôle of *Rose Friguet*, which part was first created here by one of the greatest celebrities and favorite singers of the Dresden Court Opera, Miss Natalie Haenisch, was taken by the youngest member of our opera personnel, Erika Wedekind. Anton Eri, *Sylvain*, was both vocally and histrionically exceedingly good, and so was Hofmueller, *Thibaut*. Court Conductor Hagen directed.

Some days ago the news reached us from Stuttgart of the favorable reception there of the French opera *Zaire*, by De la Nux. The work was produced in honor of the king's birthday as a gala performance. Several French papers, *Le Figaro*, *Le Gaulois*, &c., are quite enthusiastic about the exceptionally good singing of the title part by Miss Eliza Wiborg. The Berlin *Fremdenblatt* and other German papers are also generous in their praise of the talented singer. Her younger sister, Miss Lalla Wiborg, the charming protégée of Rubinstein, is on her concert tour in Norway and Denmark, and according to critiques in the Northern journals is making quite a sensation in the musical world. The young lady will be heard in Dresden in the third Philharmonic concert on January 21. Both singers are of the renowned Haenisch school, of Dresden.

The English concert, as it was called here, attracted an enthusiastic audience to Braun's Hotel on October 20. The concert givers were the artists Ben Davies, Tivadar Nachez and Miss Mary Wurm. The London tenor fully justified the good opinion given of him. The Händel Jephtha aria, as well as the Traviata number, Die uncipollente spiriti, may be called model interpretations; also Schumann's Du bist wie eine Blume was good. The encore song, Widmung, has been heard here to greater advantage. Tivadar Nachez was very successful with his Bruch selection, op. 77. The able pianist and accompanist, Miss Mary Wurm, did not please the Dresden critics half as much as she pleased me. She gave Schumann's op. 23, the G minor sonata and smaller soli. The hall was nearly empty, and the prices, for Dresden, decidedly too high.

Miss Luise Ottermann's song recital occurred here on October 26. The concert giver was assisted by Mr. Otto Neitzel, of Cologne, pianist and critic of the *Kölnische Zeitung*.

In the first chamber music soirée Stern Petri, van Liliencron, an interesting novelty by the young Russian composer Arensky (trio in D minor), was produced, which was not half as well received as this most noteworthy composition should have been. The work is Slavonic in thematic texture, of great beauty, full of temperament and fire, and refreshing to the ear. The artists were very much applauded for their other selections, the Beethoven sonata, E flat, and Schubert's Forellenquintett.

Professor Rosé, of Vienna, in the first symphony concert (Series B) conquered us off-hand with his masterly performance—both from technical and artistic standpoints—of Goldmark's violin concerto and the Saint-Saëns capriccio. His playing of the cantilene in the high position will live long in our memory. It was unique. Schumann's D minor symphony and smaller pieces by Cui and Biset were the other numbers.

Bronislaw Huberman, the wonder child violinist, was nowhere more enthusiastically received than with us in the "first of a series of four popular Philharmonic Artist Concerts"—a pretty long title to remember, isn't it? He is simply a genius and for his age unequalled.

To say something of the recital of the world renowned Joachim Quartet ensemble in the Gewerbehause, October 30, would be carrying coals to Newcastle, for the readers of this paper are well informed of it by Mr. Floersheim's and Mr. Abell's Berlin reports.

Carmen was given here recently, with Fräulein von Chavanne in the title part. She was very much lauded by the press.

Lilli Lehmann will give a Liederabend in Dresden November 5. Her program is highly interesting, comprising compositions by Brahms, Van Tielitz, Schumann, Rubinstein, Herman and Taubert. A. INGMAN.

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PARIS, October 10, 1896.

If music is written to make us dream, why not begin by putting us to sleep?—THE MAN IN THE ARM CHAIR.

**SAINT-SAËNS** was very much in evidence in Paris yesterday. At the Colonne concert he directed in person the second act of *Proserpine*, written originally for the Opéra Comique, but since carefully revised and changed. The parts of the act were taken by prominent solo artists. The composer was recalled five times, and obliged to repeat a portion of the composition.

At the same moment Mr. Lamoureux, at the other end of the city, was directing the third symphony in C minor by the same composer.

This symphony was given, I believe, some years ago in London, and has been heard in Paris at the Trocadéro and Conservatoire concerts. It is written for orchestra, organ and piano, and consists of four movements ingeniously allied in pairs. Originality was likewise shown in the instrumentation, the orchestra consisting of three flutes, two hautbois, one cor Anglais, two clarinets, one clarinet bass, two bassoons, one contra bassoon, four horns, three trumpets, three trombones, one tuba, three timbals, one triangle, a pair of cymbals and the string quartet; organ and piano for two and four hands. The organ formed an apex back of the bank of artists, the piano lying in the midst of the strings like a coffin at a funeral.

Thanks to the management a careful analysis of the composition, with notes of the different movements, accompanied the programs. This showed twenty-one movements, the introduction, the initial theme and its transformation, a second motive branching into two themes, a second transposition of the original theme, leading to an adagio in D flat, played by the strings, sustained by the organ; after a short variation the second transposition of the initial theme again changing to an adagio, played by half the violins, altos and cellos with organ accompaniment, and the first movement closes with a coda, weird and mystic as a night wind.

The second movement begins with an energetic phrase, allegro moderato, followed by a third transformation of the initial theme, which merges into a fantastic presto of arpeggios, scales and syncopations, which sounded for a time marvelously as if the composer were searching among possibilities, out of which a rather expressive phrase had grown. A presto succeeds an allegro moderato, and thence appears an air like the march of a priest at a ceremony, chased off by a herd of devils, ending in a majestic C major. Again the first movement with strings and piano with four hands, taken up by the organ with full force. A pastoral sentiment, repeated, passes to a brilliant coda, which terminates the work.

A splendid idea this parsing of sentences in musical construction. It creates musical interest, holds attention, develops musical intelligence, adds to the depth of musical pleasure, when sufficiently developed to be unconscious;

shows off the work-brains of the composer to admiring lesser lights, and helps copyists to means of procedure. It is in the line of musical education, unquestionably.

But why, oh why, stop at the carpenter work? Why not have added something, however faint, of the idea in the mind of the composer at the time of building, or the idea that he wished people to entertain when examining the structure piece by piece? Why concentrate attention on the adjustment of door jams, lintels, chimneys, and rafters in a house, without any suggestion whatever as to the pulsating, living vital, human beings who are to occupy it?

Is it possible that there is no purpose, no intention, underlying the harmonic formation in such case? Can it be possible that a man deliberately builds a piece of work like that out of musical multiplication tables? Is it written only for the sake of the writing, a rhetorical exercise for the master of composition, an exercise in parsing for musical grammar students?

There is music which suggests to Fancy where to place her feet; certainly not a series of ingeniously allied gymnastics, to which attention is directly called as gymnastics and nothing else. There is no sentiment from cradle to coffin that might not be applied to the different movements of these symphony-concerto forms of musical writing in general; not one that could not have been applied to those of the "third in ut mineur"; yet not one of the range which dominated with any sort of convincing logic for the imagination. There you were face to face with the carpenter work.

Is this, then, the aim of this sort of musical writing? I ask for information. I have asked scores of both writers and listeners. They bluster and say, "Oh, well, you see!" and that is as far as I can ever get.

Analysis of construction in connection with plot I can understand. Many people like grammar better than idea or plot, and, as said before, when it is an unconscious appreciation of mastership it adds to the pleasure of contemplation without taking from it. Not that all music must have plot. In literature we have stories without philosophy, philosophy without stories, essays and sketches, each of which may be masterful and appealing, but in literature the conception is appraised of the idea. In music and to a great number of music lovers there is nothing so blindly irritating as one of those symphonies or concertos with or without grammar attachments and without symmetrical dominating sentiment.

If Saint-Saëns had only signified ever so faintly what he had in mind, the why and the wherefore of the motives, the changes, the sudden collapses, crises! Was it a picture of clouds in a sky, of the thoughts of the different soldiers lying on a battle field? Was it a description of various landscapes while passing over them in a balloon? For all of the continuity of sentiment, expression, it might have been any one of these. Continuity of writing! Ah, that was fine—nothing finer!

Suppose, he says, "Let everyone choose his own subject!"

Impossible, I say, with this sort of writing. Everyone choosing his subject leaves people blindly following surprises, stupidly paying attention to each other or following the carpenter work.

How different the grasp of the Balakireff Thâmar which followed, which told of a queen with "the aspect of an angel and the thoughts of a devil," who in her lonely tower in the narrow mountain defile allured passers-by to their death, which spoke of

Des cris passionnés dans l'ombre s'amassaient,  
Réveillaient de l'écho les stridents clameurs,  
or of the cold and silent dawn when

Le rapide torrent, affolé d'épouvante  
Entraînait dans ses plis un corps inanimé,  
A ce moment suprême, un ombre blanchissante,  
Envoyait un adieu, de loin, au bien-aimé.

What a different clutch on the senses the "Murmurs of a Forest" made living voices by the Valkyrie legend; or

the dashing on the foaming rocks of the vessel of the poor, cursed Hollanders, his despairing cries in the search for death at fresh disappointment every seven years, the song of the happy sailors, the vain, despairing pursuit, the consoling star, the salvation, written into the *Vaisseau Fantôme*!

Analysis accompanying such work would be an added richness, or rather every audience should have the analysis of construction so thoroughly in mind that its following would underly the drama work as Thackeray periods underly the pathos of *Pendennis*, or those of Emerson an essay on friendship.

Writing in music or literature is but a means to an end. Every time we concentrate attention on mechanism as an objective point we injure musical ardor, for the human soul rejects musical mechanism as an end until it becomes a pedant.

\*\*\*

Miss Sanderson and Miss Van Zandt are named as the two sisters for Massenet's *Cendrillon*, just being finished. M. Widor is finishing his *Pêcheurs de Saint-Jean*. Miss Estella Potts, an American choir singer, a pupil of Artot Padilla, is engaged by the Opéra. More later of this surprise. Mrs. Philip Mauro, also an American church contralto, and her sister and two children are here studying music. Sapho, an opera comique in five acts, has been written by a M. Bernède for Calvé.

There is a row here in the bals musettes (bagpipe dance and music halls) over the question of royalty to the Society of Compositeurs, Auteurs et Éditeurs for the music they play. It seems that in the effort to escape the percentage the musicians had been offering such chestnuts for so long that even their easily satisfied clientele remonstrated. Obligated to put "new cloth on old bottles the rent was made worse," the protecting society swooped down for its dividends, the bals musettes formed a syndicate, and the dance is awaiting the adjustment of affairs.

The tombs of Rossini, Auber and Offenbach were covered with flowers during the All Saints' decoration this week. A theatrephone has been established in the Rue Louis le Grand. The Colonne concert hall at the Châtelet is the last place of entertainment connected. M. Colonne has heard Mr. W. H. Sherwood play, and the Erards sent a splendid grand piano for his use while in Paris.

The Norris sisters, of Philadelphia, have reached Paris for repose and incidental study of piano and singing. They are staying at Passy.

Miss Beatrice M. Davidson, of Saratoga, for several years student of Barth and Lilli Lehmann, is in Paris with her mother. Miss Davidson is unusually well instructed for so young a musician. She is finely educated in book lines, and has already studied harmony and began counterpoint. One cannot imagine how she has managed it, for she is extremely pretty and charming.

Mr. Galloway, of St. Louis, has made fine progress with Mr. Guilman. He is here to get a solid and true organ education. He has commenced composition. His first song was written on the words by Mrs. Ella Wheeler Wilcox printed in a recent *MUSICAL COURIER*, Land of the Pretty Soon. It and another, both really charming little songs, were recently sung at Mme. Glatz's, by Miss Davies.

Mr. Humphrey, the tenor, of St. Louis, who has been studying in Florence, is here with M. Bouhy. He sang much in Italy. In Boston he was a pupil of Mr. Adams. Miss Clara Hunt, a young American pupil of M. Adolphe Beer, sailed for New York, Saturday, to sing in grand opera. *Bon voyage* and success!

Mr. Breitner is engaged to play in America in January. By that time his Philharmonic Society will be well established, and his absence will be well provided for. An engagement in Vienna in early November is more disturbing, as the first concert is announced for November 27.

Mme. Roger-Miclos has had a successful engagement in Havre, where she played some eighteen pieces, among them Kreisleriana, by Schumann; Beethoven's sonata (op. 31), Bach's Fantaisie Chromatique, a prelude and fugue by

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Mendelssohn, and a grande polonaise by Chopin. She will play in Lille next week, and later at the d'Harcourt concerts in Paris.

Why is there no cosmopolitan musical agency in Paris such as those of Mr. Hermann Wolff, in Berlin, and Mr. Wolfsohn, of New York? There does not seem to be a soul here who can take care of talent, and stray nuggets float through here constantly. There does not seem to be anywhere to turn for information or direction of any kind.

One reason, I suppose, is the horribly unbusinesslike condition of the town. No foreign business man can endure the incessant obstacles to action. It is perfectly maddening. Paris is a paradise to lie around in with nothing to do, lots of money and good company. Attempt to accomplish anything once, and you don't do it, that's all.

Mr. Herrburger wishes Mr. Cubley to know that he received his letter. Not knowing his address he cannot write him directly.

At the first d'Harcourt concert of the season, assisted by the Vicountess Tredern, the following pieces were given: Meistersinger's overture, Thème Slave and Variations from Delibes' Coppelia; air from Oberon, sung by the vicountess; Rabaud's symphony in D minor; fragments from ballet of Beethoven's Prometheus; duo, barcarolle from Contes d'Hoffmann, Offenbach, and duet d'Isoline, by Messager, sung by Mme. de Tredern and Mme. Marie de l'Isle; Händel's largo and the Freischütz overture.

The Bertin school of stage action is specially interesting this season. Tannhäuser will be the grand feature of the study, with stage business just as the opera has been given at the Grand Opéra here. La Navarraise is in great demand also, several young ladies studying the rôle of Anita. Thais, too, is a favorite. Massenet himself has confided several pupils to M. Bertin's care and given him detailed instructions as to their stage business, all of which are copied into the book of the plays which are used during the lessons, which are stage rehearsals every one. Several members of last year's class have secured engagements this season.

La Ménestrel is publishing an interesting series of letters by M. Constant Pierre on "The Ancient Schools of Dramatic Action." A Mlle. Ganne has made a successful début at the Opéra this week as Hilda in Sigurd. New storage houses for opera house decoration have been built out near the fortifications.

A society for symphonic concerts is being organized in Brussels under the direction of Ysaie, to commence in January.

FANNIE EDGAR THOMAS.

**Tom Karl's New Studio.**—Mr. Tom Karl, the popular tenor and teacher, has removed from Carnegie Hall to No. 18 West Seventy-fifth street, New York, where his studio forms a pleasant haunt for many a prominent light from the social and artistic world. Mr. Karl has informal "Sunday evenings," when a set of interesting people always manage to be present and find themselves well entertained.

**Miss Humbert's Song Recital.**—On Wednesday afternoon last, the 13th inst., Miss Dorothy Humbert sang for her friends and a large number of fashionable guests in the studio of Mrs. Devlin, in Carnegie Hall, New York. Miss Humbert possesses the true and pure contralto voice, round, warm, and of full and even volume. Not encroaching on the mezzo soprano register, her voice has the depth and fullness nowadays rare to meet in contraltos; that is, when associated with a truly musical quality such as Miss Humbert undoubtedly possesses. She had a pretty program, and among other numbers sang Brahms' Sapphic Ode with remarkable feeling. There were also old and new English songs and some modern French ones, all of which Miss Humbert delivered with taste and feeling. Among those present were Mrs. J. Wells Champney, Mrs. Theodore Sutro, Mrs. Eastman Johnson, Mrs. Daniel C. French, Mrs. Wm. Tod-Helmuth, Mrs. Chas. A. Doremus, Mrs. Margaret Ravenhill, Mrs. Sydney Rosenfeld and Mrs. Linde.

## Scientific Principles of Vocal Teachers.

IN the prospectus of more than one teacher may be found the statement that teaching is done according to scientific principles. It has appeared in some of my own, and recent thought has turned to what it means. If it means nothing it should be dropped. Are there true scientific principles of voice production?

The voice is produced by an arrangement of mechanism directed by the mind. Enough of each is known to furnish science, true knowledge, in each department. Man is dual; not, as is so often considered, merely a body. We are introduced to a person. He makes an impression of size, height, and other items of personal appearance. We call him man. Even at a first interview there may be an impression of something more to the person than the body; we catch the first glimpse of a mind in the man. Subsequent interviews reveal more and more that which was not at first fully seen. In time we come to realize that the unperceived man is even more tangible and dominating than is that which constituted the body which was first seen. This hidden man is the mind. It acts upon the body. Its first implement of action is the brain, the convolutions of which adjust themselves to receive and to express. The conceptions of mind are impressed upon every portion of the body, first upon the face and then upon all other parts. Not an action of the vocal organs can transpire until it has been manifested in some form of facial expression. Hence the face becomes a most active agent to the teacher of singing and his pupil. Understanding and use of mental phenomena and their manifestations upon the body furnish the reason for claiming ability to teach upon scientific principles.

A most interesting study of the action of the mind upon the face can be made upon almost every full-face photograph. Every adult knows enough of physiognomy to tell from the face what kind of mind is possessed by another. Generally we decide the character of another by his face. Is he open, free, frank and honest; or is he cunning, crafty, low and untrustworthy? We judge from the face, and that is generally an index of the mind. A photograph catches much of the expression. But examine a front view photograph critically and you will find two or more distinct thoughts expressed upon it. One side of the face will tell one thing and the other quite a different thing. We may hide one side, or view, of ourselves from our friends, but not from the camera. What is this mind, whence comes it, how can we use it in directing the voice, or has it to do with the voice? These are pertinent questions to him who teaches upon "scientific principles." The action of the body, with its diaphragm, vocal bands, pharynx, tongue and lips, is important and permits formulating a science, but the laws which govern mind are no less definite and are a hundred times more sure in permitting the arrangement of tangible science. Mind is substantial and fixed, body variable and indefinite.

In the Hebraic account of creation God created man after his own conception. First he formed an object of material things, and then breathed upon it the "breath of life." That was the moment when mind entered man. Therein we find man's duality. When the creation of man was complete, God beheld and pronounced him good. That word means complete, whole. This is the normal condition of man. In the Creator he was and ever is whole and perfect. The student who is so woefully out of order has departed from the Divine image, and it is the first duty of the teacher to bring him back into oneness with the Creator.

If this is not done, he ever remains a patched up and disjointed creation. When God gave man dominion over all created things, He gave him perfect control over his one mechanical self—his body. If one is vocally out of order, he has lost his heritage. He will only bring himself back into good condition through his dominating gift, the

mind, and the teacher must labor through the principles which govern mind if he thoroughly succeeds.

So far as our immediate purpose goes, teaching on scientific principles may deal with conception of ideas and their realization in expression through thought. An idea is a substance and is the most real of all substances because it is indestructible. To illustrate: the painter shows us his picture on canvass. There is the expression of his mental idea. But he had the idea before he made the painting. He could make a dozen copies of that idea. Any of those might be destroyed, but the idea remains. He can reproduce from that idea forever. The prime idea in voice culture is the conception and the reception of tone. We get away from that fact, struggle over detail and get to quarreling over the lesser matters. We lose sight of the real and indestructible idea. Let us get back to principles. Singing demands tone, good tone and lots of it. The idea of such tone comes into the mind from contact with the beautiful and truth. We might well go into a study of the birth of ideas, and in so doing we but establish ourselves more firmly upon scientific principles. We would reach in causation eternal truth, from which everything good originates. We might even study science, ethics, morals and art. We would find the same origin to each, and when we reached their common centre we would find that from that same point begins the growth of absolute music. Not that which is so often called music, but the real music itself.

However interesting such study might be, we will turn in the other direction. Ideas in voice are utilized through thought. We touch ground which is not sufficiently considered by the teacher, for, unhappily, most people do not reason. That there is reality in thought is not even dreamed of by most men. Yet thought is that by which we cause every organ of the vocal department to perform its work. At first, conscious thought directs; later, direction may come through unconscious (or sub-conscious) thought. Then we say we do things from habit. Is not the true knowledge of scientific principles, after all, the essential thing to the vocal teacher? Everything is possible to him who uses his mind and knows how to think. Even the frail and delicately constructed body when directed by the mind through thought is worth much more than the rugged and robust frame if that be undirected. How mind can so work—and we all know that lesser bodies governed by intelligence do most surprising things—forms the most interesting study imaginable.

Let him who chooses exhaust himself over larynx, tone placing and the hundred other things over which teachers quarrel, but let those who wish to understand the true principles of life, and those include singing as well as other things, enter such study through the consideration of mental phenomena. These contain the real scientific principles.

FRANK H. TURBS.

**At the Wedding.**—The Eden Musée orchestra furnished the music for the breakfast at the Marlborough-Vanderbilt wedding.

**A Young Baritone.**—Mr. Rene V. Papin, a young and promising baritone from St. Louis, is one of the latest additions to New York's musical circles. Mr. Papin, who is here for the purpose of studying with Mr. Francis Fischer Powers, will no doubt make a marked impression, as he not only possesses a voice of rare beauty, but sings artistically.

**An Extra Paderewski Performance.**—The announcement that Paderewski is to appear once more in this city in conjunction with an orchestra will be agreeable news to all interested. The occasion will be that of the first concert of the New York Musical Society, which will take place at Carnegie Hall on Saturday evening, December 7. Mr. Paderewski, who established the rule of appearing only at concerts given under his own direction, consented to accept this engagement as an exception, with the desire to assist by his presence at the inauguration of the second season of the society.

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## Dr. Cole and His Thoughts About Singing.

Editors The Musical Courier:

I DESIRE to be permitted to ask Dr. Cole for an explanation of some of his tenets put forth in his article of October 23 in THE MUSICAL COURIER.

Acknowledging much of interest in his article, and its valuable advice for the young, I would still like to ask what he means when he says:

"When vocal gymnastics or singing is done naturally it is so suggestive of simple ease as to inspire the hearers that they could do likewise." Again: "The whole conduct of natural singing is the same." Again: "People having good constitutions, good lungs, throat, mouth, hearing and nasal passages ought to be able to vocalize tolerably satisfactorily to themselves and their friends, by simply permitting themselves to sing"; and "Given two singers on exhibition, one who sings naturally and the other artificially, a miscellaneous audience is inherently put at ease by the one and in a state of apprehension by the other."

What does Dr. Cole mean by "singing naturally"? Is there such a condition except in the child nature and for the child music? Is it of any value, therefore, to make illusionary pictures and use words which furnish no meaning to practical life in music.

If music of an art nature is the only kind worthy of our attention—I mean by that the singing of songs by Schubert, Franz, Schumann, Grieg, &c.; oratorio music and standard operas by good composers—does "singing naturally" cut any figure in that kind of thing? I would say not.

We can simply state the fact that nature gives to one person an ability to produce vocal tones easier and better in quality than to another. And also gives to one a flexibility which quickly enables the possessor to obtain colorature, while to the other person is given a logginess which makes it difficult for that person to acquire ability to sing any music which is not of serious or slow tempo. Also, nature gives to one person a warm musical temperament—one which good music inflames to good performance; to the other person, perhaps, just the reverse; but of singing as nature intended us to do, in a general way, I find no trace, and I have had forty-five years of experience among singers, engaging them and taking part with them in very diverse situations, but always, however, to perform music of an art character.

Nature does not give the ability to any of her children to sing a Franz or Schumann song without having gone through the old training ground. And to those who have not the aspiration to sing music of that character I think we need not waste energy in offering advice.

Can Dr. Cole name and produce any so-called natural singers who can sing art music? "Black domestics (and even white ones) often do the caroling better than their mistress can." But what does that prove? Simply that nature has given to the servant a condition denied to the mistress; has bestowed thereby a charming balance in favor of the servant. These natural singing qualifications are somewhat akin to the ability of fiddlers to play jigs and reels; they really take to it as ducks do to water—and they generally stay there. The violinist, like the singer, must go through the old training ground. And all the fine advice or agreeable words culled from the dictionaries in the world's use will not produce singers except as nature now and then to one in a thousand gives qualifications which easily enable them to get to the front.

## MAURICE STRAKOSCH'S TEN COMMANDMENTS OF MUSIC

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Mme. Patti's sister writes: "PARIS, March 8, 1898.  
"I hereby certify that the Exercises and Explanations contained in this book are the ones used by my husband, Maurice Strakosch, in teaching all of his artist pupils, from Adeline Patti to Nikita." AMALIA STRAKOSCH, nee PATTI.  
Certificate from LOUISE LAUW, authoress of  
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MINNIE HAUKE writes: "Mr. Maurice Strakosch has been my instructor and to his excellent method I owe greatly the success I achieved. I can, therefore, most warmly recommend his 'Ten Commandments of Music.'"

THEODOR WACHTEL, the famous tenor, writes: "I heartily recommend to amateurs and artists alike the system of my master, Maurice Strakosch, 'The Ten Commandments of Music,' to which I am indebted for all the success I have had."

EMMA THURSBY also testifies to the "inimitable value of my dear master's system, 'The Ten Commandments of Music.'"

CHRISTINE NILSSON acknowledges the priceless worth of her instructor's (Maurice Strakosch) system.

LOUISE NIKITA writes: "To the simple, common sense system employed by my late master, Maurice Strakosch and his successor, M. Le Roy, I shall ever be grateful for whatever success I have obtained in the many countries I have visited."

Review by the late Dr. HUEFFER, Musical Critic of the "Times," London:

"Brief, singularly clear and absolutely free from peddling, physiological or otherwise. The hints for voice cultivation and the system of daily practice comprising the 'Ten Commandments of Music' must be regarded as the concentrated extract of the teachings of a phenomenally successful master. The result of many years' careful observation, they are designed not only for developing, but also for keeping the vocal organs in the highest state of efficiency possible to them."

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If not out of place in this article, I would like to offer an old musician's plan of how to make a singer: Give five years, between fifteen and twenty, or seventeen and twenty-two years of age. Allow daily three hours at the piano and one to the voice, uninterruptedly, for the given time, and if nature has given the physical qualifications there is a chance that an intelligent singer will have been manufactured. Without that piano practice or special divine gifts musical intelligence cannot be developed.

Can anyone be truthfully called a musician who has not played and become familiar with Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Chopin and the added modern classics, plentifully sandwiched with salon pieces, any more than one can be educated in the world's book knowledge and general culture who has not gone through the list of eminent authors? I may ask what is the stuff—essential I grant—given to the average student of singing, viz., vocalizes, arias, ballads? What nourishment is there in such food for helping the growth of a musician? I would say, none at all, and at the end of years of study, ordinary kind, desultory of course, the student is in the condition pictured in the old verse:

Happy the man in music nursed,  
Toward the piano beckoned,  
He lets some fair one sing the first,  
And sings at sight the second.

Why does he? Because the fair one cannot read music, cannot sing an intermediate part to save her soul. Is that not the exact status of more than nine out of every ten of the aspiring singers?

I say to you, boys and girls, young men and young women, there is no short cut to become musicians. An apprenticeship must be passed at the piano to enable you to play sonatas, symphonies and works of that nature; if you will not do it you will be but parrot-wise musicians. To be brought up in an orchestra is best of all, but failing that opportunity there remains only the medium of the piano under genuine artist teachers.

Without being invidious, I would like to name one person as illustration of my idea, viz., Mr. Campanari, the baritone singer now traveling with Mme. Melba. How comes it that that gentleman is receiving praises from all sides—the press, the music lovers, the cultivated people? He suddenly appears in public as a singer, to the delight of everyone in the concert room; to the enthusiastic plaudits of his fellow artists on the operatic stage, because they discover that he reads and sings nearly everything at first sight—because he is a musician. Where was he fitted? He played a good 'cello in the Boston Symphony Orchestra for several years. Nature gave him his physical abilities, but the apprenticeship in the orchestra did the real work of preparing him to shine, and I take it that is what you all want to do.

THOMAS RYAN.

BOSTON, November 10, 1898.

## The Jeanne Franko Trio.

THE Jeanne Franko Trio made its debut on Tuesday evening, the 12th inst., in Steinway Hall, New York. This trio is composed of soloists whose already well-established reputation in New York would bespeak success for their united work. Miss Jeanne Franko is violin, Miss Celia Schiller piano, and Mr. Hans Kronold 'cello, and from such a combination of good artists good work might naturally be expected.

The trio did not disappoint. Its program, just the right length and judiciously selected with a view to contrast, was composed of Bargiel's trio, op. 6, and the popular Rubinstein trio, op. 52. Mr. J. H. McKinley, tenor, divided the numbers by an artistic delivery of Gounod's



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Lend Me Your Aid. The Bargiel trio, which is a difficult and taxing work, disclosed an ensemble of remarkable smoothness and finish, and a sympathetic union of feeling as well as extreme intelligence in interpretation. The trio phrases with care and proved itself capable of variety of delicate nuance. In the first movement of the trio, moderato assai, the firm grasp, the precision and vigor, with the good, bold, buoyant sweep, were admirable; and none the less successful was the work in the dainty scherzo, which made a facile contrast, and was delivered with delicate finesse. The rhythms of this scherzo are piquant and difficult, but they were mastered smoothly, and the entire movement went in a crisp, spirited manner.

The members individually show a tone strong and pure. Indeed, no faulty intonation was discoverable throughout the evening. Miss Franko has a body of tone remarkable in volume. Miss Schiller has a sonority at the piano, and Mr. Kronold has also a resonant tone at the 'cello. The ensemble work is marked by a firmness and authority not often met in players who have been so short a time together, however excellent their work may be apart.

The Rubinstein trio went as well as its predecessor, but, as a work more frequent in the concert room and with less difficult variety in its demands than the Bargiel trio, it is not necessary to give it comment in detail. The principal features noticeable in the performance of the trio throughout were a pure, full tone, an intelligent phrasing, a steady, smooth ensemble and a spirited interpretation. Nuance was not lacking, although longer experience may develop more color tints, which, however, are at present in liberal evidence.

The trio is a compact, artistic and skillful organization. Its field will be wide if measured in proportion to its merits. For work such as this, in connection with a rich and ample literature lying ready to its hand, there should be plenty of demand and success.

## Music in Australia.

MELBOURNE, September 28, 1898.

THE artistic and successful performances of the Estey-Marsh combination here came to an end with a fine performance of Cowen's Ruth, in which they joined forces with the Philharmonic. A total of 200 performers—chorus and orchestra—were engaged in the work, conducted by Mr. G. Peake.

One of our native artists, Herr Johann Kruse, who is a disciple of Joachim, has returned, it is said merely on leave, from Berlin. Herr Kruse has given several very successful concerts, playing among other things the concertos of Beethoven, Mendelssohn, Spohr and Vieuxtemps. His reading is intelligent and his style excellent. Kruse is now touring in the other colonies.

The latest sensation has been the playing of a young Russian pianist, Mark Hambourg, a pupil of Leschetizky. As may be expected, his technic is highly cultivated, and in the performance of music of the Liszt school he is truly astonishing. In the higher classics he is less satisfactory. But as he is yet youthful, experience will no doubt develop the gift of setting the composer above the executant. Hambourg may then rank among the best living artists.

The only professional society here, the Musical Society of Victoria, is steadily carrying out the objects for which it was founded. The members are now busy with the work for the Purcell bicentenary. There is every prospect of a successful undertaking. The proceeds are to go to the Musicians' Benevolent Fund, which this society is creating. The program of the last regular meeting was

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as follows: Andante and variations, op. 18, No. 5, and adagio and allegro from No. 6 of the same opus; Dvorák's piano duo, Aus dem Böhmischer Wald; Mendelssohn's capriccio, op. 22, in B minor, and the overture, Raymond-Thomas. The vocal items were by Balfe, Shield and Wallace.

### Grace Tuttle.

ON Saturday evening next, the 23d inst., Miss Grace Tuttle, a young soprano, who has undoubtedly before her a brilliant future, will give a song recital in the Mendelssohn Glee Club Hall, New York, with the assistance of Miss Bertha Bucklin, violinist, and Mr. Orton Bradley, pianist. The invitations are issued by Miss Tuttle's teacher, Miss Nora Maynard Green, with whom the singer has been a pupil for the past three years. Although brought forward as a pupil, Miss Tuttle's appearance will, however, practically be in the nature of a professional debut, as the singer is well equipped and has also decided to pursue a professional career. She will appear in a program covering an extremely versatile range, both as to the matter of the emotional field embraced and in that of varied styles of singing, as from broad sustained dramatic work Miss Tuttle proceeds with ease to the most elaborate coloratura variation.

Connoisseurs and musical people generally who have heard this young girl sing are all equally impressed in the first instance with the sweetness and beauty of her tone quality, a sweetness which is never altered even under the most exacting dramatic strain. After this pure beauty of quality, Miss Tuttle has a very extended compass, extremely brilliant and vibrant in the upper register, yet with a full volume and rich mellow quality in the lower. This unusual combination she has been trained to exercise artistically, singing with results which are remarkable in their contrast music of large dramatic calibre, smooth, pure cantabile works, and the most brilliant coloratura school. Such a versatility is not frequent, but in the matter of voice nature has been very generous to Miss Tuttle, and by her own artistic intelligence and persistent industry she has worked out her resources to the very best and furthest possible results.

Miss Tuttle is a New York girl, of English descent on her mother's side, but American on her father's. She is a singer by heredity, both her mother and grandmother having been accomplished singers, who each filled a church position. Miss Tuttle considers her own voice now an exact duplicate of her mother's, except that it is not quite so full in volume. This, however, will come in due course, as Miss Tuttle has plenty of time for expansion.

Unlike the majority of singers before the public, Miss Tuttle has a musician's spirit in her favor which is bound to stand her in good stead. She studied harmony, solfège and musical history with Mr. John Towers, and acquired a solid theoretical groundwork before she ever began to sing. She is an excellent reader, a good pianist, and a quick, intelligent, all-round musician. For three years she was a piano pupil of Ed. Neupert, and from him went for one year to Alexander Lambert. Well able to run through a piano score alone, she can repeat with herself, so to speak, and is independent of any accompanist. As a student of theory her industry was unflagging, and by a keen observation and interest she managed to acquire much valuable outside musical knowledge. Her inborn love of music makes itself felt in everything she undertakes. She has the true native feeling and a marked dramatic instinct.

She took the gold medal for vocal diligence at the Utica Conservatory before entering on those past three years with Miss Green, to whom she is delighted to acknowledge she owes everything. "Miss Green has done everything for me," is the singer's own remark of the accomplished teacher who has led her forward to her present artistic standpoint. Just for the purpose of study Miss Tuttle has already passed with Miss Green the rôles of *Marguerite*, *Juliet* and *Carmen*. Her vocal predilection is for *Marguerite*, her dramatic for *Carmen*. One of the best tests, however, of her vocal versatility is the fact that she sings one rôle quite as well as the other.

In oratorio she has studied thoroughly Elijah, the Creation and The Messiah. Her natural bent, however, is for operatic work, and she has before her the grand opera stage as a career. Her lyric repertoire is enormous and varied, but she has a special preference for the modern French school of song. In the matter of vocalization, dazzling and attractive though coloratura be, and successfully as she sings in this style, she prefers firm sustained singing, in which she is sympathetically at home. "One is soul, the other gymnastics," she has remarked herself, "and I like to sing where I can feel."

Personally Miss Tuttle, refined, well bred and extremely intelligent and sympathetic in manner, is an extremely interesting individuality. She talks well and is quick to observe, think and feel. Dark eyes and rather piquant features make of her a very likely *Carmen*. She is obviously well suited physically to make up for this rôle.



GRACE TUTTLE.

Simplicity and earnestness belong to her equally, and a steady ambition, in which there is no vanity or flattering self-consciousness, should lead her eventually to the position she merits and desires. Her recital will be an interesting one and must mark the initial public venture of a young American singer whose future name will be writ in prominent places.

### Enrico Bevigani.

THE picture presented on the front page of this issue, that of Maestro Enrico Bevigani, is the faithful likeness of a familiar favorite with every American opera goer. For several seasons at the Metropolitan Opera House Signor Bevigani has conducted leading operas with pronounced artistic and popular success. The nights with Bevigani at the desk have been among the most brilliant and prosperous of the season. He it is who has conducted the magnificent *Carmen* performances with Calvé in the title rôle; it was under his baton that the admirable performances of Alda were last season steered into port, while the number of prima donna and primo tenore débuts which Bevigani has guided and encouraged are too numerous to quote, but remain both fresh and valued in the public as well as artistic minds.

Enrico Bevigani was known to the world as a composer before he became conductor. In 1864 Colonel Mapleson, then manager of Her Majesty's Theatre, London, and an enterprising impresario, heard at the San Carlo Opera, of

Naples, a new opera by an extremely youthful composer entitled Caterina Bloom. It made a success, and the impresario's attention was turned to the young author, then under twenty, whom he found more anxious to take the world for his field in any other department of musical effort than to stay in Italy writing operas, no matter with what prospect of success.

An arrangement was quickly effected by which Bevigani left Italy to become an operatic conductor. Until 1870 he remained at Her Majesty's Theatre, London, going thence to Covent Garden, where to this day he remains an honored and popular power at the conductor's desk. Without any gaps of seasons Bevigani has continued to fill this chair at Covent Garden with such success and authority that no conductor on record has ever become a more essential feature of an operatic season's history. The magnificent season at Covent Garden would not be a Covent Garden season in any conductor sense without the baton of Enrico Bevigani.

Engagements at Moscow and St. Petersburg alternated with the London season, and the conductor's reputation and popularity became as great in Russia as in England. Rich and costly gifts form substantial tokens of the esteem in which the great Russian capitals hold the conductor. The Czar Alexander III. rewarded Signor Bevigani's services by the cross of St. Stanislaus, a distinction which confers not only a title of nobility but a pension. Similar favors have been accorded the conductor by other sovereigns, and handsome tributes of various kinds have been lavishly presented him by musical connoisseurs and persons of rank in different sections of Europe.

Now that Signor Bevigani is a regular conductor of the Abbey & Grau forces, his time is almost absorbed between the Metropolitan Opera House and Covent Garden. The brief space he can manage to steal from these two seasons with two leading opera houses of the world he spends at his villa near Genoa. His inventive muse, however, he has not allowed to lie idle, despite the exacting demands of his conductor's desk. While unable to give time to the composition of lengthy works, he has taken time to write a number of graceful, melodious songs, distinguished by a refined musicianship and taste. Everything from his pen meets a speedy and deserved popularity, and his songs are pronounced favorites, particularly abroad.

Signor Bevigani studied composition in his native city, Naples, first under Giuseppe Albanese and Salvatore Lavigna, and then under Giuseppe Lillo and Baron Staffa. The characteristics of the conductor are best summed up in the brief remark made upon him by Jean de Reszké: "Bevigani, c'est l'ami des artistes." The reference made in an artistic sense is to the effect that every singer can unflinchingly count on the artistic services of this sympathetic conductor, that their weak places will be well considered and aided, their strong ones emphasized, and that the tonal proportion of the orchestra will at all times correspond exactly to the vocal volume. In a word, Signor Bevigani as a conductor possesses sympathy and tact, and with a clear memory for merits and demerits never fails to fit his forces to the exact needs of the situation.

His leniency and encouragement toward beginners are an operatic proverb. He has unwearied patience and kindness, and many a success has been the outcome of a judicious prompt here and an encouraging instead of reproving word there, of which under more stern conditions the public might never have known. To many an artist he has been the gratefully acknowledged "friend in need."

For he is most gratefully and affectionately recognized by every member of the troupe with whom he comes in contact, even by those to whom it has not fallen to his lot to do more than direct his forces after a manner best calculated to throw them in good relief. The New York public, too, now accustomed and gratified to see his cheerful, vigorous personality in charge of affairs at the Opera, holds him in a cordial esteem, which will continue to make him welcome season after season, as it is to be hoped he may continue to come.

To-night Signor Bevigani makes his début for this season, conducting *Carmen*, with Calvé in the title rôle and Maurel as Escamillo.

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BOSTON, Mass., November 17, 1895.

IN my letter to THE MUSICAL COURIER November 6 occurs this statement: "It is a singular fact that, while Tchaikowsky's setting of the pitiable story of Madonna Francesca had never been played at a Symphony concert before last night, and Bazzini's setting has been played." It should read, "Bazzini's setting has never been played."

There was an announcement that Marsick would play in Music Hall the 13th. The concert was postponed. I cannot find out whether Sauret or Rivarde will play here at any time in the season at a Symphony concert. You see there are several solo fiddlers in the orchestra, Kneisel, Loeffler, Adamowski, Schnitzler, Roth, not to mention others. Naturally a pianist or a singer is a more welcome intruder, so far as the violinists have anything to urge in the matter.

Whenever I hear a violinist attack some formidable concerto I always think of a passage in Plutarch's How to Know a Flatterer from a Friend, as Englished by Mr. Tuttle, Sub-Dean of York:

"And therefore the Fidler repartee'd handsomly enough upon Philip, when he undertook to dispute with him about the touch upon his Instrument: 'God forbid that your Majesty should be so unhappy as to understand a Fiddle better than I do.'"

Jules Benedict's *The Lily of Killarney* was given the 11th at the Castle Square Theatre with this cast:

Elly O'Connor.....	Clara Lane
Anne Chute.....	Edith Mason
Mrs. Cregan.....	Kate Davis
Hardress Cregan.....	T. H. Perse
Myles na Coppelien.....	J. K. Murray
Corrigan.....	John Read
Father Tom.....	Arthur Woolley
Danny Mann.....	Wm. Wolff

Surely this music is a dismal setting of Boucicault's domestic drama, *The Colleen Bawn*. Oxenford's book is a good one, with charming scenes, dramatic situations, a well-told (skip the lyrics) story from beginning to end. But the amiable, the estimable, the be-knighted and the be-decorated Sir Jules! All his life he clung to the coat-tails of Von Weber, but he never gained the mantle. If he had only plundered the rich storehouse of Irish melody. If he had only written a searching tune. If he had only contrived to put together one effective ensemble. In other words, if he had not been the amiable and the estimable Sir Jules. There is not one touch of romance, passion, or inspiration of any kind in the whole opera. There is no trace of instinct for the stage. A dreary, old-fashioned work; old fashioned without old-fashioned grace or savor; it must have been old fashioned in '83: a puling babe with a weakened face.

I wonder why no musician has in later years considered this libretto. As for this, the legends and the folk songs of Ireland have been strangely neglected by opera makers. In New York, or in fact any prominent American city above Mason and Dixon's line, a great Irish opera might justly be regarded as a great American national work.

The scenery was good at the Castle Square, and Mr.

Murray, in many respects, was a sympathetic Myles. Miss Davis as *Mrs. Cregan*, the grande dame with a taste for melodrama, was unconsciously amusing. Mr. Wolff's great impersonation of *Danny Mann* enlarged the gloom of the evening. With the best intentions in the world good singers could to-day make little out of Sir Jules' dreary measures. The opera, which was first produced here at the Boston Theatre December 23, 1867, by the Richings Company, with Miss Richings, Mrs. E. Seguin, Barnard, Castle and Campbell, will run this week at the Castle Square.

Remembering that Sir Jules was over here with Jenny Lind, I looked through Rosenberg's "*Jenny Lind in America*," published by Stringer & Townsend, New York, 1851. Mr. Rosenberg was also the author of "*The Man of the People*," "*Glass Beads*," "*The Prince, Duke and Page*," which I should like to read, if they resemble in style his "*Jenny Lind*."

Rosenberg always speaks of Benedict as "*M. Benedict*." The first thing the latter did in New York was to set to music Bayard Taylor's song, *Greeting to America*, which won the \$300 prize offered by Barnum. He was well represented on the program of the first concert, September 11, 1850, at Castle Garden: the prize song, a duet for two pianos, played by himself and Hoffman; the overture to *The Crusaders*; and he was the conductor. Rosenberg compares him as a pianist with Leopold der (sic) Meyer, to the disadvantage of the latter. "Possibly also he may want that prodigious vigor of nerve and muscle, together with the tendency to perspire, visible in that extraordinary instrumentalist. But it is equally as certain that he possesses a far greater fund of real feeling." So the author rambles on, until he says: "Let me once more slide into the garb of the raconteur, and change the steel pen of the critic for the quill of the mere narrator."

On page 41 M. Benedict is disclosed as a warm admirer of nature. "And here the train bore us rapidly by a tree as bright and splendid as though it had been wrought in gold by the hands of God in very mockery of the idle toils of our earthly jewelers." And all this was written with a quill pen—the plain, ordinary quill of commerce!

Mr. Benedict went with Jenny to the Cambridge Observatory and looked through the telescope. He afterward visited "the mansion of Mr. Barnum," near Bridgeport. On the steamer for Charleston he was violently seasick, but on the steamer for Havana he was well enough to play chess with Burke, the violinist. At Havana a letter published in the *Diario* advised Jenny to rid herself of M. Benedict. This letter was signed by three fathers of families. The Havana orchestra played his *Grand March from The Crusaders* "in a most rascally manner." No wonder that in Cuba he was sick for some days. In New Orleans he was seized "with a succession of attacks, one of which resulted in a fainting fit." At Natchez he conducted in a Methodist chapel from the reading desk of the minister.

Apocryph of a duet arranged by him from some Tyrolean melodies, Mr. Rosenberg remarks—this time with a steel pen: "Take this lute, the telling march from the opera of *The Crusaders*, that spirited bit of turbulent passion from the Zingara, Nembí Fremete; the study for violin and piano composed by De Beriot and himself, By the Sad Sea Waves; a ballad from his *Brides of Venice*, and this duet itself are no slight number of serious claims upon the attention of one who understands music, and would at all wish to be considered a judge of it." On pages 193 to 196 is M. Benedict's graphic account of a visit to the Mammoth Cave. In Pittsburgh, now the home of the Muses, the moment M. Benedict began to lead, "shouts and cries and cheers of every description were heard from the street. These blent with the music of the overture very successfully." Then stones were thrown, and they smashed windows in Jenny's dressing room.

Then I skimmed over the entertaining *Memoranda of the Life of Jenny Lind*, by N. Parker Willis, Philadelphia,

1851. The Rev. John S. Dwight, you remember, was employed by the *New York Tribune* to go from Boston, attend the concerts in New York and describe them. Willis quotes from these letters freely. Mr. Dwight found the overture to *The Crusaders* to have in the first half "the dark shading and wild vigor and pathos of Von Weber," and in the allegro "the light, popular manner of Auber and the French." Benedict's setting of *Greeting to America* was "vigorous and familiar." His march from *The Crusaders* was "a strong, spirited and richly harmonized production; it must soon find its way into our streets, judging from the enterprise of our musical bands."

Mr. Willis himself spoke of Benedict's "magic stick," and then described Daniel Webster as a musician. "His ear is uneducated to melody, and in the rare instances when he has varied his habitual and ponderous cadences by a burst into a higher key he has surpassed art with the more sudden impassioned nature." The Rev. Mr. Peabody spoke in the *Christian Register* of "the admirable leadership of Benedict." Listen to this paragraph quoted by Mr. Willis—it must make any modern passionate press agent turn green with envy: "A young lady, at the first concert given by Jenny Lind in Boston, was so carried away by Jenny's singing of I Know that My Redeemer Liveth that she is reported to have exclaimed in a fit of enthusiasm: 'Oh, I would be her waiting maid if I could only be always near her!'" This reminds me of Mrs. Sigourney's poetic address to Jenny:

Blest must their vocation be  
Who, with tones of melody,  
Charm the discord and the strife  
And the railroad rush of life.

But on page 223 of Mr. Willis' book is a sketch of Mr. Benedict. "We may precede the sketch by mentioning that this man of true genius, though a German, is sufficiently at home in the English language to have distinguished himself in English literature," &c. "It may not be amiss to state in conclusion that Mr. Benedict is the pianist to their Royal Highnesses the Princesses Augusta and Mary of Cambridge, the Princesses of Weimar and Hohenlohe, nieces to the late Queen Adelaide."

Ah, poor, amiable, estimable Sir Jules!

You, like King Pandion, are dead, and all the press agents of that memorable year are lapt in lead!

There was no Symphony concert last night, so let us consider the nineteenth letter of advice written by the chapel master, le sieur Gantez, Annibal Gantez, born at Marseilles about 1690, and published in his *Entretiens des Musiciens*, 1643, when he had already had fifteen different mairies under his charge. As you know, the original edition is a black swan, and the beautiful reprint of 1878 is not easy to obtain. This particular letter is full of golden counsel to all organists and choir directors. I am sure it has never before appeared in English.

"Sir—Since you so eagerly desire to hear from me, let me say that during this terrible summer heat I have not forgotten to do as good gardeners do who often water their gardens, and I think the reason why we do not have so much rain in summer as in winter is because in summer the sky is thirstier, and draws toward it that which the winter gave us too abundantly; since then the sky drinks and the earth drinks, and man belongs to one as to the other, the soul to the sky and the body to the earth, why should we not drink? A musician is not esteemed if he is not a good tosspot, and we see by experience that they who have best kept up the time and the goblet have the most often excelled. This drinking is the most innocent and delectable of all joyances. They that amuse themselves by drinking seldom plot against the government. A Swiss guard once sleeping while he was on duty and snoring like a hog, King Henry IV., having surprised him, would not allow him to be punished, because, said he, any man who acts like that is not engineering treason. The pleasure of love is short; but this is of the longest breath. This is why, because they say that the morning makes the

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day, I have always my mouth open before my eyes, and after I have made the sign of the Cross the first thing I do is to drink, to preserve my health, to be guarded against the evil vapors which might beset me leaving the house, and that you may be convinced of this I send you an air which I wrote on this subject:

My first endeavor as soon as I wake  
Is to call to Catin  
To bring me a full bottle of wine  
To drink in the morning.  
And to leave my bed I always decline  
If my mouth is not washed with ten glasses of wine.

After I begin to lustily drink,  
Oh, away with taxes!  
And if in spite I remember them  
I drown them all in glasses.  
War and peace, for them I care not  
If the soldier only leaves me my pot.

"Besides you ought to know that elsewhere I have written on the virtue of temperance, and that for a musician it consists in watering his wine; yet now I assume the privilege of Normandy and tell you and assure you that woman spoils man, water spoils wine, and the cart spoils the road, and especially those of Burgundy, because not being as powerful as are those of Provence, I swear to you that these mixtures are not so good as those of Monsieur Du Caurroy"—here Gantez refers to Du Caurroy's book *Meslanges de musique contenant des chansons, des psaumes, des noëls*. "Water gives you a face like the sole of the foot, it engenders only frogs, and it is only good for women who wish to appear whiter. Once when I was vicar in a parish and taking a drink they forbade me to throw water on the ground, because it would make the room unhealthy; however, they offered me a glass nearly full of water, and to rid myself of it decorously I bethought me of a wife, which was to ask the host for a doublet, because mine was torn; he answered that I was mocking because mine was brand-new, and I replied: Pardon me, sir; do you not see that I am out at the elbows? And in showing him the elbow you may guess well that, having a glass full of water in my hand, I could not show the elbow without spilling the water. This is like the story of the man who entering into a room all wainscoted was forbidden to spit, so, after having looked about him, he spat in the face of his guide, saying he saw nothing fouler than his face to use as a commodity. However, we say that since the wines of Auxerre are the drink of our kings, it would be a shame to pervert them, and I advise you to drink them in the morning as God made them; and in the evening as they come from the cask; otherwise you would contrary the practice of Our Lord, for he turned water into wine at the marriage feast at Cana in Galilee, and we would be changing wine into water. Let me also tell you that I have never seen musicians more devout than those of this country, because they are in the habit of praying for the vines, since the whole wealth of Auxerre is in vineyards, and outside of these the people are beggars like Diogenes. That's why they have a proverb on the name of Auxerrois—'Au soir Rois, et le matin petit Bourgeois'—since it needs only a little frost to ruin them beyond repair. Nor do the Spaniards give so much terror on our frontier as the north wind and the hail give to our vineyards. And now I don't know what more to say except that I am a-going to drink your health; and to conclude as I began, it is necessary to point out that all the difference between a singer and a garden is, that to moisten a garden you need water, but for a singer you must use wine. Because as wine would make plants in a garden wither, so water would cause a musician to pine away, and his nose then would not blossom so well as I desire to be, sir.

"Your servant,  
A. GANTEZ."

But Gantez in his ninth letter had already given this sage counsel: "Try to avoid the reputation that many singers have of being addicted to wine, because, although there is a saying, All musicians are drunkards, know also that all drunkards are not musicians. They say all, be-

cause *de majori parte sit denunciatio denominatio*, but one should believe that in our profession there are as self-controlled members as in any other, and apropos of this, let me tell you, that by way of jest one day one of my folks reproached me, saying I would not live as long as my ancestors, because I drank too much; but I replied, on the contrary, the more a plant is moistened the more it shoots up in the air. But all these speeches, my dear friend, are good to say, only don't put them into practice."

And listen to this honest advice in the fifteenth letter: "No fly enters a shut mouth and singers ought never to open the mouth except to drink. Solomon says that he who wishes to love life and see happy days should keep his tongue from evil and his lips from uttering deceit, because each one must eat of the fruit of his mouth, for safety or condemnation. The duty of singers is not to speak; it is to praise in song the Lord. Musicians are like birds, to whom God has given song, not speech. A singer is more than a preacher, because the latter only enunciates the word; the singer enunciates it and intones it. Speech is only the shadow of a deed, and Themistocles compared speech to a rich tapestry. It is indeed true that virtue has no finer instrument than speech, and when a deed follows speech it is very efficacious, but Aeschines said that it is not so necessary that the orator and the law should agree as that our life should be in unison with our words. This philosopher spoke to musicians, since he puts in this sentence 'sounds' and 'unison.' Agapet said also that the tongue is a slippery instrument and leads danger to those who forget it; now, as musicians have on account of drink a wetter tongue, they have one more slippery and so more dangerous, and they ought the more to control it. If you must talk be Spartan. \* \* \* Just as we learn to make our motets short because in church they do not enjoy hearing our fifths as much as we do in making them, especially the canons do not, for they like a long dinner and a short service, because as Euripides said, the finest company in the world is the Graces with the Muses, and a motet is not gracious when it is prolix. Since the Muses are virgins you must not force them, and you force them when you compel a poor musician to sing, who is often constrained to do as the nightingale who sings from rage, and like the choir children who generally sing and weep at the same time. Babbler resembles cypresses, they are large and tall and bear no fruit. Some call them the thieves of time, but Plutarch likens them to empty vessels that make more noise than if they were full; it is otherwise with musicians, because they sing better when they are full. To conclude, the tongue is the best and the worst thing in the world; we bless with it and we curse with it, for a tongue lash hurts worse than a spear thrust; and as a little fire will burn up a huge forest, so this little member soils the body and inflames the round world; this is why a musician should practice on all instruments save this; since we have or should have as good an ear as eye, we ought rather to hear and see than speak, and remember that teeth are a barricade to the tongue, and not to the voice, which we spoil by pressing them together when we sing. Isocrates allowed only two occasions for speech—one when it was about something necessary, the other when the man spoke of that which he knew. Yet we see many talking about music who cannot interlace six measures, and people have dared to publish theoretical books to tell us our business, and they have never made a good motet. This reminds me of an organist at Havre-de-Grâce when I was chapel master there; although he knew nothing he boasted of being the first in the world in his own business, and when you asked him how he made this out, he said because I know how to live from a calling of which I know nothing. And see, dear friend, in what fashion many people live while others die of hunger, and how effrontery often usurps the place of merit, and how a quack and a garrulous man stuffed with good opinion will often pass as a good musician, wishing with his theories, which he does not know

how to put in practice, to instruct Minerva. \* \* \* It is better to keep still than speak ill, and particularly at table, where singers and musicians are often together, because wine makes you say things you afterward regret. This is why the wise man said: *loquere pauca in convivio*."

The whole book is well worth reading, but read it in the original, for no translation can do justice to its quaintness and this is a prudish age, as Thomas Hardy will tell you.

Last Wednesday afternoon, Miss Edith Perkins, a young pianist, assisted by Mr. H. C. Slack, baritone, and Mr. E. Cutter, Jr., pianist, gave a recital in Chickering Hall.

She played Bach's Chromatic fantasia and fugue, two songs without words by Grieg, a nocturne and a scherzo, by Chopin, and the solo part of Saint-Saëns' G minor concerto, arranged for two pianos. The young pianist showed a carefully developed technic, and considerable taste. The modest display of undeniable acquirements made a pleasing impression. Mr. Slack sang songs by Jensen, Bemberg, Rubinstein and Rotoli. The hall was filled to overflowing.

PHILIP HALE.

### Boston Music Notes.

NOVEMBER 16, 1905.

Mr. F. W. Wodell will give a song recital at Gloucester, Mass., on the afternoon of Wednesday, November 20. The concert, which is in charge of Mrs. George H. Newell, Mrs. W. A. Bennett and Mr. Frank D. Bennett, will partake more of the nature of a reception, as admission is to be "by invitation only." Mr. Wodell will be assisted by Miss Fannie Story, solo pianist, and Miss Louise E. Waitt, accompanist. The program will include songs by Haydn, Schumann and several American composers, among them E. A. MacDowell and C. B. Hawley.

Mrs. Elene Eaton while in Pittsburgh was the recipient of many social attentions. Miss Elenor Meredith gave a supper for the artists who participated in the Carnegie Music Hall dedication, and Mr. William Boardman Eaton, Mr. McCollum, the director of the Mozart Club, and Mr. George H. Wilson, manager of the Music Hall, were among the invited guests. Mrs. Eaton remained several days in New York on her way home, and on Sunday sang at both services at Dr. Paxton's church on Forty-second street.

Mr. Everett E. Truette inaugurated the new organ at the Unitarian Church, Somerville, on November 14, and the following evening was the organist at a concert given in the Allston Congregational Church. Next Monday, the 18th, he will give the inaugural recital of the new organ of the First Universalist Society of Roxbury, with Mr. S. B. Whitney, assisted by choir boys from the Church of the Advent.

Mr. S. S. Townsend, assisted by Mr. H. G. Tucker, will give a concert on the evening of November 20. The program has not yet been announced.

Mr. Gustav Riemann, who has been in this country about eight months, comes from a famous musical family, his father having been director of the orchestra in Hanover, his brother Ludwig a well-known composer in Essen, and Dr. Hugo Riemann, professor of music at the conservatory in Hamburg, is also a relative. In Europe Mr. Riemann numbered among his friends and acquaintances nearly all the leading musicians, particularly those resident in London. Mr. Riemann feels that he has reason to be pleased with his success since his arrival in America. In fact he is most enthusiastic about America and the American people. He is engaged as director by several choruses, but devotes most of his time to piano lessons, &c. Some of his compositions will soon be published, and he is now working upon them.

Miss Orvis will give five concerts for young people in Chickering Hall on Saturday mornings, beginning November 16. There will be an illustrated lecture on How Music Grew, by Mr. Louis C. Elson; a concert of string quartets; one of trios for piano, violin and cello; one of piano solos; one of sonatas for piano and cello. Mr. Lang, Mr.

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BERLIN.

Perabo, Mr. Tucker, Mr. Kuntz, Mr. Strube, Mr. Heindl, Mr. Schule and Mr. Fries have been engaged to assist.

Mrs. Upham, of Presque Isle, Me., a graduate of the New England Conservatory of Music, gave a musicale at her residence last week. She is considered one of the best teachers east of Bangor.

Mrs. Henry Dunn, who has been organist of the Congregational Church at Presque Isle for the past three years, died last week.

The Episcopal church at Houlton, Me., has just put in a new organ. Mrs. Fred Ross will be the organist of the church.

Miss Madegan, organist of the Catholic Church at Houlton, Me., has removed to Springfield, Mass.

Sunday evening, November 24, and Sunday evening, December 1, Gilmore's Band, Victor Herbert directing, will give concerts at the Boston Theatre. The full band will take part, and the soloists will include Mr. Victor Herbert, cello; Mr. Herbert L. Clarke, cornet; Mr. Ernest H. Clarke, trombone; Signor De Carlo, piccolo, and Miss Ida Klein, soprano.

A concert was given in Music Hall, East Boston, this week by the Boston City Band, assisted by Miss Laura Burnham, prima donna soprano. The program was an interesting one, and Miss Burnham was very successful in her rendering of an aria from Mozart's Magic Flute and in an old English ballad.

Mr. H. Gittus Lonsdale purposes giving a series of four vocal recitals at the Copley Square Hotel, beginning Saturday, November 16, when the program will be devoted to English ballads. The other recitals will take place November 23, when American ballads will be sung; November 30, when old English ballads will be presented, and December 7, when the songs will be international.

M. E. Cutter, Jr., assisted by Miss Edith Perkins and Mr. H. Carleton Slack, gave a concert in Chickering Hall on Wednesday afternoon. The program included Bach's chromatic fantasia and fugue, Saint-Saëns' concerto in G minor, songs without words by Grieg, and vocal selections from Jensen, Bemberg, Rubinstein and Rotoli.

The Mikado, which was given so successfully at Winchester last spring, will be reproduced under the auspices of the Winchester Amateurs at the Winchester Town Hall. Following will be the cast: *Mikado*, H. T. Schaefer; *Ko-Ko*, Mr. John P. Tucker; *Poo-Bah*, Mr. George F. Hawley; *Nanki Poo*, Mr. W. H. W. Bicknell; *Pish-Tush*, Mr. E. B. Sullivan; *Nee-Pan*, Mr. George A. Woods; *Yum-Yum*, Miss Grace Dole; *Pitts-Sing*, Mrs. Jessie Underhill Fletcher; *Peep-Bo*, Mrs. Hattie L. Bacon; *Katisha*, Miss Susie Smalley.

Each of the Cecilia concerts already announced will be preceded by the usual wage earners' concerts on the evenings of December 4, February 12, March 19 and April 29.

A recital will be given in Sleeper Hall next Thursday evening by the pupils of the advanced classes of the New England Conservatory of Music.

The program for the musical evening next Friday at the Boston Conservatory of Music will include compositions by Beethoven, Schubert, Gottschalk, Brahms, Chopin and Liszt.

Two concerts will be given by Antoinette Sterling in Music Hall on the evenings of November 29 and November 27. She will be assisted by Mlle. Janotha, pianist; Orlando Harley, tenor, and Tivadar Nachez, violinist.

An operatic performance for the benefit for the Roxbury Home for Children and Aged Women was given in Association Hall last Wednesday evening. The entertainment consisted of a concert and Balfe's operetta, *The Sleeping Queen*, by the Lyndsay Quartet of New York. Preceding the operetta, which followed the miscellaneous concert, Rev. Solon W. Bush, the president of the institution, addressed the audience. During his talk he illustrated what he considered to be the acme of happiness—the contribution toward the care and comfort of the aged and the children.

A concert was given last Wednesday in the Union Hall

by Miss Marie Nichols, violinist, and the Warren Quartet—Miss Martha Melchiot, soprano; Mrs. W. T. Clark, contralto; Mr. Frank A. Norris, tenor; Mr. George H. Woods, bass—assisted by Miss Lucy Daniell, accompanist; Mr. Franz Reissman, pianist. The program was well rendered and much appreciated by the large audience present.

The result attending the sale of seats for Paderewski's reappearance in this city Tuesday evening has been all that his greatest admirers could desire.

## Leipsic.

LEIPSIK, October 26, 1895.

THE second of the Gewandhaus concerts occurred on the 17th and opened with Mendelssohn's Symphony No. 4 (Italian). We endorse Mr. Nikisch's idea in placing the symphony first on the program, for its graceful form and refined instrumentation most certainly would have suffered had it followed such gigantic orchestral effects as are embodied in Brahms' *Tragische Overture* and the *Meistersinger Prelude*, which were also down for performance.

The orchestra is already beginning to evince some of the results which were anticipated under Mr. Nikisch's direction, and the symphony was performed with the absolute nicety which it demands, excepting a few noticeable discrepancies in the *andante con moto*, owing to the extreme lowness of the notes written for the oboes and clarinets. Brahms' *Tragische Overture* made even a more sombre effect than is usual, consequent upon a very deliberate tempo exercised by the conductor.

The *Overture to Donna Diana*, by Resnace, I heard at Braunschweig under the composer's direction, and the impressions gathered then were verified at this second hearing. The opening theme is delightfully characteristic of Spanish abandon, and is developed in four changes of key to a very stirring climax. As the opera is to be produced here in the near future there will be an opportunity of judging the music as an entirety.

At home you will certainly remember Josef Hofmann, who surprised us by his precocious talent, and who was at that time considered much too young to give public performances, and through the efforts of the Gerry Society was withdrawn after a successful series of concerts.

This same Josef Hofmann was the soloist at this concert, and out of tribute to his late master, Anton Rubinstein, chose the D minor concerto for his opening number. Hofmann's performance as a technical whole was flawless, but left something to be desired from an interpretive standpoint, in other words a trifle cold. It is to be hoped that in time this will be overcome as the young man exhibited all other requisites to become one of the greater pianists. His reading of Chopin's C minor nocturne, Schubert-Liszt *Morgenstündchen*, and Godard's *En Route*, seemed to please the audience, but more warmth and a less marked crescendo would have been preferable in the nocturne.

The closing number of the concert was the *Meistersinger Prelude*, and for once the orchestra played with a real enthusiasm which was gratifying alike to audience and conductor.

The Böhmisches Streich Quartet gave the first of its series of four concerts at the Crystal Palace on the 21st, though, strange to say, before a very limited audience. The organization comprises Carl Hoffmann and Josef Suk (violins), Oscar Nedbal (viola) and Hans Wihan (violin-cello), and is said to be the equal of the once famous Florentiner, and in some things to surpass the Joachim Quartet.

Let this be as it may, but I for one never heard such absolute intonation and phrasing, nor such warmth and finished ensemble, and both the Prill and Hilf quartets, of this city, can take pattern.

The Brahms (A minor) quartet opened the proceedings and was performed with an impetuous glow and spirit which was infectious. One can understand better after

hearing these young men why it is that the Bohemians and Hungarians write such intense music.

Karl Bendl's quartet (manuscript), op. 119, in F major was a novelty and an agreeable one, albeit the first movement with its subdivisions—*Andante con moto* and *Allegro moderato*—is too long drawn out. The work, however, would bear another hearing in order to grasp more fully the composer's meaning, for, excepting a very sprightly second movement marked *Quasi presto*, it seems a trifle complex, bordering almost upon tediousness. In addition there is not as strict an adherence to form as one would expect from such a scholarly musician as Bendl, who is well known as a composer of operas in the Bohemian tongue and molded upon the same plan as the works of Smetana.

Certain it is that this quartet when performed by others will not be as effective as it was at this concert.

The Haydn D major was the third and last of the evening, and it is difficult to imagine how it can be played better. The *Largo* was particularly beautiful in the simple and reposeful grace with which Haydn invested all his slow movements, and at its conclusion all eyes were not free from a suspicion of being humid. The program for the next concert comprises works of Schubert, Dvorák and Schumann.

The third Gewandhaus concert was throughout molded upon very serious lines, offering as it did Tchaikowsky's Symphony No. 6 (pathétique), Schumann's overture, scherzo and finale, Goldmark's overture, *Sakuntala*, and an excerpt from Mozart's *Figaro*. Fräulein Milka Ternina, from Munich, was the soloist.

As at the previous concert the symphony was first on the program, and this being its first performance in Leipsic it demanded close attention from an audience that would not have remained intent had the work been at the conclusion of the concert. This symphony differs as entirely from Tchaikowsky's previous five as from the accepted form of all other symphonies—beginning with *Adagio* and ending with *Andante*. The instrumentation is very rich and novel, and very taxing on the performers, particularly so in the second movement—*Allegro*, written in five-four time and producing a unique effect. It would be interesting to know just what the composer endeavored to depict in this strangely conceived and weirdly beautiful work. To those who know of the many intellectual conflicts which assailed Tchaikowsky, as many others of the Russian composers, may come the solution that he realized that his end was approaching, for there seems a constant unrest coupled with a feeling of resignation.

Mr. Nikisch infused sufficient of his own temperament in the orchestra to produce a most lasting effect upon the hearer, and in time will most happily offset that feeling of objectivity which has been prevalent so long.

Goldmark's *Sakuntala* has been heard sufficiently to give it a place in musical literature, as being based on Wagnerian influences and seems too heavily scored, becoming at times chaotic.

Schumann's overture, scherzo and finale fitted most admirably as the final orchestral number, and well indeed was it performed. Certainly this is the place above all others where Robert Schumann should receive recognition, and even if the Leipzigers expand upon the mention of his name, I will wager that the average do not understand the nobleness and enduring worth of this greatest of the romanticists, for many of the audience seemed bored to death while the finale was being performed; Fräulein Ternina was to make her reëntree and the women could scarce restrain their feverish impatience, to the detriment of the Schumann number.

In the recitative and aria this singer disclosed a voice of a round and mellow character and of ample range, though peculiarly dull and non-inspiring. Mozart's aria requires more vivacity than was displayed by the artist, though generally speaking it was well sung.

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Grieg's Solvejys Lied and Richard Strauss' Standchen she was more successful, though there was ever present a constant feeling of waiting for something.

Mr. Nikisch played the accompaniments in a delightfully even manner, and was the important factor in the evening's success.

ALVIN KRANICH.

### Zöllner's Der Ueberfall.

WEIMAR, October 23, 1903.

YESTERDAY was given here for the first time a new opera in two acts by Heinrich Zöllner, *Der Ueberfall*, which translated literally is *The Surprise*, but in this case better called *The Trap*. It is a patriotic opera, the scene being laid in France during the Franco-German war of 1870, and a German Uhlan playing the principal rôle. It begins after quite a short prelude, there being no overture, and the music is quite modern and shows plainly the influence of the Bayreuth master. The work has been very well received here, Frau Stavenhagen and Herr Zeller in the chief parts contributing to its success. The composer is already known in Germany as a song writer.

EDWARD W. OSBORN.

### Foreign Items.

**Dresden.**—Carl Dibbern has been engaged as operatic stage manager at the Dresden Court Theatre.

**Suppe.**—The granddaughter of the composer of *Boccaccio*, Fri. Elsa von Suppé, is engaged to the writer on music, Otto Keller.

**Geneva.**—A new work by Edmond Audran will be given this winter in Geneva. The title is *Photis*, and it is not an operetta but *opéra comique*.

**Schwerin.**—Thierfelder's four act opera, *Trentajäger*, was given with great success at the Schwerin Court Theatre, and the composer was warmly welcomed.

**Frankfort.**—The intendant of the opera house at Frankfort on the Main will produce *Der arme Heinrich*, a music drama by Hans Pfitzner, that was given last spring at Mainz, where the composer is third conductor.

**Verviers.**—The good people of Verviers get good value for their money. The season opened with *Faust*, in five acts, preceded by *Le Bossu*, a drama in six acts. The performance began at 6:30 p. m. and terminated at 2 a. m.

**St. Petersburg.**—The first volume of a monumental edition of the text of popular Russian songs, collected by A. Sobolevsky, has been published at the expense of the Grand Duke George Michaelovitch.

**Karlsruhe.**—The Court Theatre at Karlsruhe gave on October 25 a German historical opera evening, when the one act *Maikenkönigen* of Gluck, the one act *Abu Hassan* of Weber, and the finale of Mendelssohn's unfinished *Lorelei* were performed.

**Mascagni.**—The composer Mascagni, after his season at the Teatro Lirico, will, according to Milan reports, undertake a tournee in Germany, where he will give only his own works, including a new opera. The French dub him the "Musical Wandering Jew."

**Prague.**—A late performance of the opera *Hunyadi Lasslo* at Prague was a triumph for the conductor Erkel, son of the late court conductor of Budapest, who received a "tusch" from the orchestra. The performance, with Mme. Szilagyi, of Budapest, was excellent.

**Fritz Spahr Will Play.**—Fritz Spahr will give a concert in Chemnitz this month. He is making some changes in his violin concerto and will probably not have it ready for his concert in Erfurt on the 26th of this month; he will play the Mendelssohn concerto instead.

**Hamlet with Hamlet Omitted.**—At the Theatre Royal, Dresden, there took place lately a performance of the *Magie Flute* without the *Queen of the Night*. Frau Teleky, who was cast for the rôle, was suddenly indisposed, and naturally no understudy could be found.

**Vienna.**—Director Schuch, of Dresden, went to Vienna to conduct at the Carl Theatre the rehearsals of Haydn's *Apothecary*. It was given with the ensemble of the Dresden Court Theatre, Fri. Chavanne and Wedekind and Hrn. Erl and Scheidemantel, for the benefit of the Polyklinik.

**Dalroze.**—The composer of the opera *Janie*, E. Jaques Dalroze, has been commissioned to write for the Swiss National Exhibition, to be held next year in Geneva, a festival piece, which will be given on a grand stage with magnificent scenery. At the same time his new opera, *Sancho Panza*, will be produced at the City Theatre.

**Beethoven's First Tomb.**—The cemetery at Währing, near Vienna, is to be closed and a church erected on the spot. Beethoven's remains were transported ten years ago to the new central cemetery, where a magnificent tomb was erected by the Vienna municipality. But the modest tomb at Währing remained, and a pious lady kept a bed of white roses, his favorite flower, around it. The old monument of Beethoven and the tomb of Schubert will find places in the new church. The grave of Mozart cannot be discovered.



PHILADELPHIA, Pa., November 18, 1903.

ON Tuesday, November 12, the first permanent Opera in Philadelphia was formally opened. For many months rumors more or less definite had floated about as to the real shape of the thing; some spoke of a regular stock company, with shareholders, &c.; others of a mere pledge on the part of a few society people to make up deficits; still others mentioned political appropriations—until it comes out now officially that the total expense for a season of forty opera performances (at the rate of three nights and one matinée per week) is estimated at \$300,000, of which \$50,000 has been guaranteed by a number of wealthy people, while the sale of boxes and seats for the season has brought \$40,000.

Thus the financial basis of the enterprise was completely assured, and public interest naturally turned to the artistic side of the venture. Mr. Gustave Hinrichs went to Europe to engage his artists, buy new operas, and when he returned expectation naturally rose to a very high pitch.

Seats for the opening night were at a premium, and as the overture began the house with its newly arranged boxes all around offered really a brilliant and refined aspect, marred only by such noisy general conversation as to make it simply impossible for me to say what sort of a thing the overture is. But then, there was the elegant program, containing the appeal of the guarantors to the public, signed by all of them; the names of the boxholders, for the information of a casual stranger, I suppose; and the cast, presenting almost throughout new names.

It has often impressed me, when attending a first appearance in this city, that the artist was received somewhat like the prisoner at the bar, that he stood there on trial, as it were; the more agreeably I was surprised to find that on this night the audience greeted the artists with a great deal of good feeling, as if to say: we had to have an opera of our own, it was time for it, now let's have it, and keep it! With great pleasure I state that the artists proved worthy of the sympathetic greeting, although they labored under the great disadvantage of appearing for the first time in their respective rôles.

Of Mr. Raoul Viola I shall reserve my opinion until I have heard him in a part where he feels more at home; thus far his voice seems to be a *voix blanche*, high enough, strong enough, but lacking in timbre, in sympathetic quality; he seems to attack his higher tones too open, and thereby prevent a greater variety of shading, but his enunciation is perfect, every word of his text is intelligible, and as to the rest, non omnia possumus omnes. Let us wait and see!

The baritone, De Backer, has a good voice, sings musically, well phrased and true to pitch: all of which applies with increased force to the basso, Mr. M. Malzac, and especially to the basso-cantante, Mr. Lorrain.

The ladies took a secondary position in Sigurd, as far as regards the amount of their work; *Brunhilde* (soprano) appears not until the end of the second act, and has no great opportunity until the fourth and fifth act, but Miss Minnie Tracey presented this (musically very difficult) part very fine indeed. She is thoroughly artistic; her voice is well trained, her acting easy and natural, and her conception of the rôle made me more than once wish to hear her as that other *Brunhilde* of *Walküre* and *Götterdämmerung*, especially as the whole opera suggests the latter work. Miss Katherine Fleming's rich contralto rang out through the house and delighted the audience by its fullness and fine quality. The small soprano part of *Hilda* was filled by Mlle. Langlois, who is a débutante and needs rather encouragement than adverse criticism.

Taken altogether, it seems to have been a risky thing for Mr. Hinrichs to give a new opera on the opening night; an opera in which neither the singers nor the orchestra felt quite at home was hardly calculated to present the artists to their best advantage, whereas the public on the opening night looked first and foremost to them. However, he may have wished to add the attraction of a new work to the others, and he certainly succeeded in filling the house, for it was packed.

As to the opera itself I cannot confess to any great enthusiasm. Reyer wrote Sigurd somewhere in the fifties. The opera lay many years in his desk, or mayhap it was

dered from theatre to theatre to return unaccepted, until it was performed in Brussels in 1884. Of course Reyer had no knowledge that Wagner had selected the same Saga for his *Nibelungenring*, else I think he might have desisted from writing, or selected some other subject. As it is, Sigurd suggests the *Götterdämmerung* the whole evening, and—need I say it?—cannot stand such a comparison.

On the other hand, the comparison should be unjust to Reyer's rather interesting work, inasmuch as Wagner told his story with a moral, with a big lesson to humanity, with wonderful symbolism, imagery, ethical philosophy; while Sigurd tells just the story as far as it is adapted to the regulation opera of ante-Wagner date. Hence its relative position to Wagner's Ring is about the same as Thomas' *Mignon* to Goethe's *Wilhelm Meister*, or as Gounod's *Marguerite* to Goethe's *Faust*. Yet the music is interesting in many ways. It is orchestrated with a skill which should be a credit to whilom Berlioz, and scintillates and glitters and sparkles in all the colors of the rainbow.

Of the gift of melody Reyer could not boast; there is even a lack of definiteness in his every musical thought, but—mirabile dictu—he toys with motives like a good Wagnerian; that is, here and there, not consistently, and as it seems not consciously. Nevertheless the music is quite interesting and is steadily rising in significance as the acts follow one another; of course after all is said there still remain a French *Siegfried*, a French *Günther*, a French *Hagen*, a French *Brunhilde*, and one needs not be a Germanophile to prefer these figures in Wagnerian garb in which they have become types and prototypes to us.

Now, good luck to the Opera! To-morrow is Barber of Seville, then Faust and—then you may hear again from

CONSTANTIN STERNBERG.

**E. M. Bowman's New Choir.**—On Saturday evening, 9th inst., in the Brooklyn Baptist Temple, E. M. Bowman organized what he has decided to call The Temple Choir. This is an attractive and euphonious title and immediately suggests the magnificent Temple choir of King Solomon. There is no suggestion that Mr. Bowman expects to rival his ancient colleague in mere numerical strength, but it is quite possible that in some features of organization, in which line his skill is well known, he will model and probably improve on the 24,000 voiced choir of Bible times.

It is certain that the new Temple Choir will sing better music and have a better instrumental accompaniment—that of a modern organist at a modern organ. Mr. Bowman has been testing voices for six weeks and began on Saturday evening with 188, thirty of which are organized as a senior or solo section. Ten voices more were added at Tuesday night's examination, making a total of 148. The full quota of 200 will soon be reached and be in passable training for the dedication of the church to take place in a few weeks.

**De Pauw University Program.**—The De Pauw University School of Music, Greencastle, Ind., announces the following artists' concert course for this season: Guthrie-Moyer Grand Concert Company, November 13; The Swedish Concert Company, November 26; Walter Waugh Lauder, December 16; New York Philharmonic Club, February 10; Edward MacDowell, March 2.

Quite a number of other concerts and recitals will occur by separate arrangement.

**Pizzarello Engagements.**—Mr. Jos. Pizzarello, the accomplished pianist, is particularly busy this season. He will play solos and accompaniments at Flushing, L. I., on the 25th inst., assisting Camilla Urso; at Newark, N. J., on the 26th, and at the Hotel Brunswick, New York, on the 28th. He is also much occupied with pupils.

**Katharine Kimball.**—Miss Kimball, who is a young soprano lately arrived from the Pacific Coast, will shortly appear in concerts in New York. She will give a song recital on December 11 in Steinway Hall.



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WE should welcome the violin players that are to be heard in our land this year, but they should also remember that all concert violinists are supposed to be technically as near perfection as the art now calls for. That mere technical ability and facility is a *sine qua non* is a self-understood proposition. Higher functions than these are necessary to make a violinist of this period a great artist.

M. R. ARTHUR NIKISCH is unquestionably the first and foremost concert conductor of the present day. That he is engaged in Leipsic, Berlin and London is a gain for those communities, while it is a loss for Boston, New York, Brooklyn, Philadelphia and other American communities. The hyper-criticism of a few critics does not alter the situation in the least. If some Boston critics did not appreciate his transcendent gifts and abilities, it militates against their judgment, but this should be no reason for continuing to distort facts.

THE *Trovatore* gives the following figures respecting the Conservatory of Milan: Income, 72,000 frs.; expenses, director, 6,000 frs., with room and fire; two teachers of composition, 3,000; two of counterpoint, 1,800; two of harmony, 1,400; two of solfège, 1,400; three of singing, 2,600; two of piano, 2,000; one of organ, 1,000; one of harp, 1,500; three violin, 1,600; one of cello, 1,600; one of double bass, 1,500; of flute, oboe, clarinet, bassoon, horn, trumpet and trombone, 1,500 each; history of music, 1,200; poetic literature, 1,200; declamation, 1,200, and a librarian, 2,200 frs. From all this what are the results? As the *Trovatore* complains: "Year after year not one single vocalist above mediocrity is produced by this institution. Some orchestral players, some pianists, some miserable teachers who augment the already enormous number of despairing wretches—that is all!"

### THE OPERA COMPOSER OF THE FUTURE.

A WRITER in the *Mondo Artistico* makes some very pertinent remarks on what we may call the young Italian school of opera. Without regard to the proper province of music, these young men devote themselves to hunting for a "subject," the more sensational, the more violent, the more ferociously original it is, the better it seems to them. The pioneers of this school, the composers of *Cavalleria Rusticana* and *Pagliacci*, made lots of money and gained much fame, especially in Germany, which of late years has proved an Eldorado for them, but their followers do not see the cause of this success. Like all imitators they confuse the form with the substance, and in place of presenting types or psychological phenomena, like *Santuzza* or *Turiddu*, they give us adultery *flagrante delicto* and a revolver or a dagger.

With the great importance which is thus given to the subject matter of an opera music has only one task, to interrupt as little as may be the incidents and action of the plot; in fact, the dramatist stretches the musician on the bed of Procrustes. Hence historical subjects with historical grandeur left out, and subjects from the private life of other ages turned into stories of to-day without any psychological study of the types or any attempt to generalize. The result is interesting or affecting scenes and pretty, fanciful bits of music, forming together a whole without unity or backbone.

Signor Macchi further asks, "What does the public want?" and answers his question thus: "The public, that unconscious mass, in its heart wishes and asks for one thing alone—poetry. It wants, in this or that environment, a thousand years ago or to-day, amid the heroes of the Edda or the peasants of some mountain village, something illuminated by the light of poetry. This poetry can be given by the poet in his verses, by the dramatist in his theatrical work, by the musician—less definitely—in a symphony, or a song if he likes." In opera, neither one nor the other alone can give it; if the poetry is in the subject alone, the technical exigencies of music, which the poet or dramatist does not comprehend, tend to darken rather than to illuminate it, while if the poetry is in the music alone, the precision of the action and incidents of the drama deprive it of its efficiency.

What then is to be done? Some critics have laid down the formula, "a subject vivified by a poet who feels and understands music, and set to music by a musician who feels poetry and understands the dramatic art." According to this the musician must

have a musical vision of a given environment and of certain given types from the point of view of theatrical and dramatic laws; then the poet must give to this vision a dramatic form from the point of view of music, and finally the musician must blend and fuse the whole into a unity. There must be a poet-musician collaborating with a musician-poet; Boito and Verdi form a case in point, but such a combination is not to be met with every day.

A simpler formula is "the writer of an opera must be at the same time poet and musician"; in other words, although Signor Macchi does not say so expressly, he must be a Wagner. "In this type of artist," he writes, "lies the salvation of the musical theatre. It is a rare type to-day, and therefore rare are the musical works that are truly organic. This type, however, may multiply and appear in various degrees of excellence, without being a genius or its work a masterpiece. Such a type can never be hoped for until musicians see the necessity of wider literary culture, and writers see the necessity of wider musical culture, until we get rid of the *musicista analfabeta* and the *librettista sordomuto*." Evidently "hope springs eternal" in G. Macchi's breast.

### STAVENHAGEN AS CONDUCTOR.

THE *Allgemeine Musikzeitung* publishes a letter from Weimar in which the writer says that, now that the war of conductors is over, it is time to ask how has Stavenhagen acquitted himself since his appointment. He answers the question: "He has surpassed all expectations. Eugen d'Albert put his successor in a hard place by his excellent productions of his *Rubin* and of *Ingweide* after careful preparation, but Stavenhagen, in his conducting of *Lohengrin*, the *Flying Dutchman*, *St. Elizabeth*, *Le Nozze di Figaro* and in *Zöllner's Ueberfall* showed such a firm mastery of the orchestra and the stage, delicate feeling in conception and elastic execution of the tempi, that even his opponents were compelled to acknowledge an unusual talent for conducting, all the more brilliant when the difficulties to be surmounted are considered. "For example, in *Lohengrin*, there was time for only one orchestral rehearsal; the title rôle and *Ortrud* were sung by novices who had never sung the parts before, and the *King* had never been on the stage before. The man who, himself standing for the first time before the footlights, could steer the work safely through all shoals and rocks has demonstrated his capacity as operatic conductor."

### BRUNEAU'S L'ATTAQUE DU MOULIN.

BRUNEAU'S opera *L'Attaque du Moulin* is still troubling national susceptibilities, and, with reference to some criticisms on a late production of a German version at Breslau, the translator, Bolten-Baeckers, has felt compelled to issue the following circular: "It was not Director Lowe who suggested to Bruneau the placing of the action in the revolutionary war of 1793. This period was already chosen at the first representation of the work at the Opéra Comique of Paris, in 1893, as it was supposed that the appearance of modern German soldiers on the stage would give occasion for demonstrations. When Sudermann's *Magda* was given at the Théâtre de la Renaissance care was taken not to bring Lieut. Max von Wendowsky on the stage in uniform.

"Last November the experiment was made in Besançon of giving the work, as Zola designed, in 1870-1, and since then this period has been preserved on all French stages, and even at the Opéra Comique last season. Director Loewe was influenced rather by the fear that it would be taken ill in Germany if German soldiers were to shoot the old miller *Merlier*, and for this reason he suggested a slight change in the business of the final scene, which, however, was utterly out of keeping with the tendency of the work—a tendency most clearly seen in the air of Marcelline (Act 1), and culminating in the words, 'Horrid war, be thou accursed!' According to martial law *Merlier* could not but be held guilty by the German officer of complicity in the murder of the German sentinel. Pollini will stage *L'Attaque du Moulin* in Hamburg as taking place during the last war, and will strictly adhere to the text of the book."

It really seems that in Europe the only safe course for a dramatic author is to confine his energies to violations of the ten commandments, and leave untouched any subject outside the divorce court and the police bench. Verdi's so called *Il Ballo in Maschera* was written for a libretto, based on the assassi-

nation of Gustavus III. by Count Ankerstrom during a masked ball at the palace in Stockholm. The Italian censorship of the day would not hear of the production of anything suggestive of the killing of a king, and insisted on a change. Hence we owe that surprising nobleman, *The Duke of Boston*, and a masked ball, under the disapproving eyes of the sacred codfish. Auber's *Masaniello* had also to undergo a change of name before it was possible to be given out of France, and was rebaptized *The Dumb Girl of Portici* before the censors would sanction its announcement. Only a year ago Sardon's *Thermidor* had to be withdrawn. Here luckily we can have pieces taken from episodes in our civil war, without interference by Roosevelt, or a row in the audience.

#### CONSISTENCY OF PRAISE.

THE following letter has just reached us:

NEW YORK, November 13, 1906.

Editors *The Musical Courier*:

In the magnificent Carnegie number of *THE MUSICAL COURIER* of this date, on page 18, it is said that Paderewski stated to Walter Damrosch at the conclusion of the first concert that the Polish Fantasia was never conducted or accompanied with more taste and precision. He referred also to Mottl and Richter having accompanied.

In my file of your paper I find that Nikisch accompanied Paderewski when he played the Polish Fantasia in London this year. It is not reported what Paderewski said to Nikisch on that occasion, but your paper at one time stated that Paderewski told Nikisch, after a Boston Symphony concert in Brooklyn, that that was the best accompaniment he had ever had for his concerto, and at another time Paderewski complimented Mr. Seidl similarly, and, as we all know, he did so in the case of Theodore Thomas, in Chicago.

Do you not think that the nature of a genius is readily susceptible to immediate impression and that the latest is always the greatest impression? Otherwise these various statements would constitute so many self-contradictions.

Yours, SHORSH JABLONKOFF.

It is not reported what Paderewski said on the occasion of Nikisch having accompanied his Polish Fantasia in London, because Paderewski may have said nothing. There are times when Paderewski, like everybody else, may not feel any specific reason to bestow praise, or, feeling it, may for one reason or another repress it. We quite agree in the opinion that the nature of a genius—particularly a musical genius—is susceptible in an immediate degree to all artistic impression. But it does not follow that their enthusiasm may not always be logical, and their statements at various times to various persons completely reconcilable under a calm, common sense light. A sensitive, enthusiastic temperament will naturally wish to give itself vent and express the fullest it feels in grateful recognition at the moment. But that what it says may be misleading or inconsistent is not evident.

Paderewski said to Damrosch that his Fantasia had never been accompanied with "more taste and precision." If he had said with "as much" one might naturally look backward for the conductors who had fallen below Damrosch's level. To say that no conductor up to date had done more than Mr. Damrosch in the work makes Mr. Damrosch no more than the equal of others. Paderewski might with perfect consistency play his Fantasia in Chicago tomorrow with Mr. Thomas, and meeting an accompaniment on a level with that of Mr. Damrosch repeat to Mr. Thomas the very same compliment. There would be no possible inconsistency in so doing, so long as Mr. Thomas really did conduct the accompaniment equally well. Paderewski will feel too surely how far above, below or close to the level of others the present conductor stands, and if he be on an equal footing it is a gracious and commendable thing to tell him so. In expressing satisfaction it is naturally more graceful to remark that no conductor has led with "more" of whatever qualities may be in question than to inform him that he has done just as well up to the present as anybody else.

To place Mr. Damrosch on a footing with Mottl and Richter was very agreeable for Mr. Damrosch, but the tribute retains its primary value yet for any conductor who may earn it. Many men possess similar positive qualities, and it in no way weakens the value of a tribute to your merit to have an identical tribute passed to your deserving neighbor upon his. Paderewski told Nikisch in Brooklyn at a Boston Symphony concert that Nikisch's accompaniment to his concerto was the best he had ever had. Very likely he was permanently right. But it would not detract

from the value and veracity of Paderewski's statements in the least if he were to make the very same remark a month later to Henschel in London or Weingartner in Berlin. The best is only the best relatively, and it is quite possible for a man to discover that what he thought best yesterday is no longer the best to-day. There is an unqualified virtue in declaring a thing to be the best when done just as Paderewski is quoted to have done it. To tell two persons at the same period and concerning the same work that they are each the best has never been quoted against any susceptible or enthusiastic artist that we are aware of, but to tell two persons at times apart that their work is the best work met may be an entirely rational and justifiable proceeding. It is good in truth to know what is best, and equally good to say it.

In this regard the susceptibility of musicians sets current many helpful encouraging words of praise which harder natures lock away in unsympathetic privacy. Our correspondent states that having stated that the accompaniment of Nikisch was best, Paderewski said precisely the same thing to Mr. Seidl and Mr. Thomas. This is all right. Everything depends upon when and how. Paderewski never had occasion to compare the merits of the three men in the same work on the same day, which would be the only contingency possible by which his consistency might be disproved. Besides, a man's exact terms are rather apt to be misquoted. There is a wide difference between declaring that a thing is admirable, better perhaps than done by this one or that other, and declaring absolutely that a thing is purely the best. We would be inclined to think that Paderewski is rather economical in the use of the term "best."

That he is finely, rarely susceptible and equally generous there is no room to doubt. He will ordinarily like to express the best things he has been made to feel. But that he or any other genius can through sympathy or excitement be made to imagine things exist other than they are, and to feel fictitiously, we consider a mistake. Things strike them at their just value, and if that value be good and worthy of praise, praise is bestowed, liberally no doubt, but not mistakenly or in any such degree that it will not bear quotation and comparison at a future date. Good, better and best, time, place and person are all essential to consider in estimating the consistency of any man's judgment.

#### WHERE ARE THE JUDGES?

"THERE is a tide," &c. Just at this particular juncture the "flood" and the following "fortune" await any person or persons who can come forward and prove to the world of music that they are capable to pass final judgment on the exact value and pedigree of instruments of the violin school.

There are no such persons in America. There are here no duplicates of the expert judges of London and Paris, from whose casting decision there is no legitimate appeal. We have not in America to-day one man who can lay claim to more than an amateur suspicion that a violin may be a Strad or a Guarnerius, or a cello an Amati. When instruments are negotiated as any such they are so done purely upon an idea, usually the idea of a dealer in no way competent to estimate heredity or true form, or by an artist who has the faintest possible knowledge of the mechanism of such instrument.

That famous Jupiter violin said to be possessed by Mr. J. Montgomery Sears, of Boston, is in a melancholy pickle. The poor fiddle is looking for its baptismal certificate. So it may. There is nobody on this side the Atlantic who can produce proofs of the legitimacy of the article. They think it looks like the family—the Strad family—so like that they not only think, but could swear old Strad was its father. But where are the incontrovertible proofs? To have its honest birth proven this violin, like many another immigrant, will have to cross the seas and be traced by the French or English authorities.

Just as much as the scion of every royal house is every instrument of a famous family traceable from its birth through its career, and inseparably known to the connoisseur. No more than you can duplicate the Kohinoor or prove by direct descent two equal claimants to a throne can a mistake be made in any one of the children of the great violin families. London and Paris can lay their finger on these precious heritors and furnish black and white proof of their history without a gap. Who can do it here? If anyone, the occasion is ripe for them—now more

prominently so than in a long period—to rise up and declare it.

As it is we have instruments changing hands at virtu prices baptized by dealers or by artists or collectors who have solely a dilettante notion that they are the great makes they pretend, until the illegitimate connection established in America, the hundred fictitious relatives of one great instrument, threaten to promote false judgment and false dealing to a destructive extent. Either, then, in America published qualified judges, or no more alleged instruments of the historic violin schools.

#### THE OPERA SEASON.

THE season 1905-6 of grand opera in Italian, French and German, under Abbey, Schoeffel & Grau, began at the Metropolitan Opera House on Monday night with Gounod's *Romeo and Juliette*. The subscriptions, the boxes, the advance sales and the general sentiment of the community all point to a generous support of the scheme this season, during which new artists, new works and new methods will be introduced, the latter consisting of the introduction of a series of German opera, or rather works of Richard Wagner in the vernacular, under the auspices of managers who have hitherto adhered to the Italian and French works only.

There is no city anywhere which can show a greater versatility in grand opera and a more formidable array of artists of great reputation than New York will this season. London cannot compare, nor, of course, Paris, nor Vienna nor Berlin, nor Milan. Nearly all the world-renowned artists are here now. Emma Eames might have been here, but the illness of her husband's father (who has since died) interfered with her wishes and plans. Mr. Grau could have secured Sembrich, but after a questionable appearance in London in June she did not imbue him with the necessary confidence. Tamagno is not a desirable artist for the United States. A deliberate examination of the whole available list in Europe will disclose the fact that nearly every great name in the operatic line will show its owner to be in the United States. Consequently if our season of grand opera does not prove artistically successful the whole scheme in general is fundamentally disjointed. The financial success is already assured.

#### DENOUNCED MOODY AND SANKEY HYMNS.

PITTSBURGH, November 17.—Frederic Archer, musical director at the Pittsburgh Carnegie Library, was denounced this afternoon at the meeting of the Pittsburgh Christian Patriotic Association, in Union Veteran Legion Hall. The cause was the statement of Mr. Archer made in an interview, in which he classified the Moody and Sankey gospel hymns as "vulgar, if not absolutely immoral." The Rev. Steel Smith asked the audience to bear in mind Mr. Archer's estimate of the work of P. P. Bliss, and he asked that the matter be made a subject of discussion at next Sunday's meeting. His remarks were applauded.—*Sun*.

AS a matter of course, Mr. Frederic Archer, organist, musician and critic, is better qualified to decide upon the quality and merit of hymns, no matter what they may be called, than any Christian, Hebrew, Mohammedan or Atheistic Patriotic Association. The question of patriotism may be foreign to Mr. Archer, but it cannot possibly be further removed from his intelligence than musical criticism or judgment is from that of the usual religious or patriotic organization.

From a musical, an artistic point of view nearly every gospel hymn of Moody and Sankey is vulgar. The value of these hymns rests entirely in their association and in the religious or emotional sentiment they appeal to. They are not entitled to be designated as musical. As the best form of music should necessarily be the one form to apply to religious sentiment, it follows that vulgar music applied to it is immoral. We should say that Mr. Archer is right. This paper long since condemned these hymns.

**Sucher.**—Fran Rosa Sucher appeared at the first winter concert at Darmstadt, and sang Wagner music exclusively.

**Stuttgart.**—According to Stuttgart dispatches the premiere of *Ratcliff* was a great, indisputable success. The racconto of *Douglas* in the first act, the Paternoster and *Ratcliff's* avowal of love in the second, *Ratcliff's* dream in the third, the intermezzo and *Margarethe's* song in the fourth were the salient features. At the close Mascagni received an ovation; he was summoned to the royal box, where the King handed him the medal for science and art. The performance was excellent, Frl. Wiborg, Frl. Kiener, and the baritone Hromada being very good.



Tone we must have and all else scorn  
Only shade, no color, no splendor;  
O tone! the tender sole love blender  
Of dream with dream and flute with horn

PAUL VERLAINE.

EDWARD A. MACDOWELL spent his summer in Switzerland. He worked hard and we hear of a symphony, his first, being completed. His opus 50 I have just received hot from the press of Breitkopf & Härtel. It is a sonata for piano and in form is sufficiently elastic not to excite the ire of Henry T. Finck. The composer calls it Sonata Eroica, and its motto is "Flos regum Arthurus." Hugh Craig, who knows all things in the heavens above and the waters below of this earth, says the rest of the old rhyme runs "quandam rex atque futurus."

This new work, molded in superb lines, is a companion picture to the Sonata Tragica. I have not studied it enough to say which I favor most, but one thing I am assured of—the sonata will appeal to pianists whose taste for the poetical has outlived their admiration of this traditional form.

If I must cavil, it is because Mr. MacDowell thinks almost symphonically for his instrument. When he gave us a surprise and joy with his performance of his first sonata I felt that the composer, while he illuminated the dark places, yet alone held the key to many mysteries. William Mason has played the work constantly, and declares that it has possessed him as never the crabbed, cryptic sonatas of Brahms. Be all this as it may, you will find few pianistic passages in either of these sonatas. Heavy chord work, taken at rapid tempo, and few scale passages.

The Sonata Eroica might be inspired by Tennyson's Arthur. It is heroic, kingly, noble, austere but satisfying. MacDowell, however (he must pay the penalty of his talent and be thus called), is too fond of color not to squeeze from his tone tubes all the tints of peacock's tail upon this work. After a grave introduction there follows a presto, passionate, precipitous and formidable in G minor, with a dazzling daring modulation in the fourth bar. The lyrical second theme is pathetic and lovely in coloring. Then there are alternating patches of power and tenderness. The tempo marks are many, giving the entire movement agitation and dramatic surprises. The coda, mysterious, ululating arpeggios, leads to a furious climax and then—smash—three F's and the G minor chord.

A scherzo in B flat minor follows, breathlessly, and in the composer's best manner. His old playmates the elves and gnomes have not forgotten him and have whispered strangely colored things in his ear. This movement looks Claviermässig, but it is as tricky as a kobold. Its flight is curved and rest comes not until the trio. The air is full of Schumann-like rustlings, and once I heard Liszt cough sardonically. It is a brilliant bit and will be a favorite with pianists.

But the slow movement is my favorite. Songful and yearning, its Parsifal mood is mystic, exquisite, and brought before me the vision of the Holy Graal and them that went on mad pilgrimages in search of the Sangreal. Musically, it is a finely wrought out piece of imaginative writing in the key of E flat. It contains earthy passion at times, but the general picture is ecstatic, ideal, and in high modulating tints. The close is most impressive.

The last section of this noteworthy sonata is marked Rasch und Wild and in alla breve. It is symphonic in scope, and I like it better than the last movement of his first sonata. Indeed, the keyed up exaltation of the initial mood is better preserved throughout this work. In G major, as a swan's song, a faint echo of

the theme of the second movement softly shimmers. Has Arthur, Flower of Kings, come to Avalon?

MacDowell is fond of a shadowy program. I am not. But he is to blame if my interpretation is not his. His text set me dreaming of the Arthurian cycle and the brave Knights of the Round Table, false, scarlet-lipped Guinevere, sweet Elaine, and the forsworn Lancelot.

It is a wonderful thing to be a composer, and a unique thing to be a poet-musician. MacDowell is a poet and a musician. Let us doff our hats to this modest man of Boston town. He is a genius, an American genius.

The sonata is happily dedicated to Dr. William Mason, the dean of American pianists.

There was much applause at the Standard Theatre Monday night of last week, but it was not of the discriminating sort. Every satirical allusion to masculine honor was received with bursts of bravoes and hand clapping, and I really began to doubt the sincerity of a first night audience. Certainly Sudermann's Honor, stripped of all illusion and acted in a false spirit, was not worthy of the enthusiasm expended upon it.

I saw Die Ehre at the Irving Place Theatre some years ago. No matter what may be said of Sudermann's position in the dramatic world, it cannot be asserted that his character drawing is feeble. The contrasted groups in Honor are given with wonderful fidelity and in a surprisingly simple fashion. The trail of the serpent—a slimy, nasty trail—is over all. Worldliness, corruption, avarice, ignorance, heartlessness are all there, and that scene in which the Hartmanns rejoice is very powerful and ten times as thrilling as your so-called sensational plays.

The fault with so-called realistic plays is that they are not realistic. They are far, far removed from the verities of life. Sudermann has a touch of Dickens in his make-up, with much power of satire. He is not distinctly pessimistic. There is always some rift in the gloom. But he is so earnest, so sober, so truthful in his dealings with his characters, that this severity finally becomes the one overpowering note of the play.

With him the logic of events is inescapable. This doctrine of necessity is largely the outcome of the author's serious philosophical mind. That he can successfully unbend the bow and relax into genuine comedy is but evidence of his sound worth and versatility. He has humor and wit—a surprising thing to relate. Fancy Papa Ibsen writing two acts of The Battle of the Butterflies!

Honor is not altogether a pleasant play, and some grim verities are brought to view. He is no illusionist, this writer; he gives you sugared, vicious, Gallic bonbons. Indeed, the picture of the Hartmann family is an apparently hopeless one. Do such people exist? you ask, and even a shallow acquaintance with life must force you to reply in the affirmative.

Set down an idealist like Günther Hartmann in this family after his experience in a better world, and you have the problem so ably worked out by Sudermann. A weak, silly sister, a vicious young man, the pompous, self-made merchant, who feels that money will heal all evils, the spiritual conflict that rages in the unhappy son's bosom—ah! it is a strong and touching situation, all this. The play is Teutonic to the core, and I fancy can never be done perfectly in English and by English actors.

The son Günther is too sentimental for Anglo-Saxon taste, and Count Trast given to preaching too much. And there are lots of long speeches which the restless bones of Americans would never tolerate. In German all this is possible, and the play very justly is rated high in the contemporaneous repertory.

As played at the Standard the other night it was not in the least like the real thing. Even Elly Berg failed to strike the right key. All the more singular, for she was very strong in the Irving Place production.

Mr. Frederic de Belleville, a sterling actor, played with a heavy touch a cynical, rather easy-speeched character, and George Nash was altogether too melodramatic as young Hartmann. The tone through-

out was too high pitched, too theatric, just the qualities most undesirable in a modern realistic drama. It shows the hopelessness of attacking the new drama with the old technic. I shall not speak of the rest of the cast. Every part was misconceived, and in several cases the work was amateurish, inutile. A pity all this, as the play deserves a better fate.

When you see Henry Irving in Louis XI, you realize what a great artist the man is, despite his physical limitations. The powerful study of the malignant old royal hypocrite is the best in the Irving gallery of dramatic portraiture. Yet what rubbish, what melodrama the piece is! It is stale and conventional, and I would like to ask the anti-Ibsenites if there is anything quite so horrible in the Scandinavian's plays as that grewsome and repulsive death scene of Louis.

It is very unpleasant, and I don't think that young people—especially young women—should witness it. It is well to contemplate death daily, but the outward mask of mortality is too brutal for our polite nerves.

The presence in the city of a vivacious and moderately plump actress recalls to me the curious event that happened in a big Chicago hotel some years ago. It was a recapitulation of the old, old story—a man's infatuation and a woman's—shall I say heartlessness?—no, I won't—a woman's cleverness. The actress was one of the kind worshipped by the slim gilt gods of the clubs. She had a certain Gallic twist in her that made her the vogue. She did not sing very well, yet there was a sympathetic little quaver in it that caused the boys a thrill. So she danced and sang herself into the alleyways that lead to fame and newspaper paragraphs.

Then the preferred man came into view. An athlete, with a pot of gold, young, good looking, and together they counted merry nights. The money purled forth an auriferous stream, and diamonds, if not honors, were easy. Lord! what times they had! Europe was visited, and interesting things transpired. Then bank checks became more precious and affection cooled. The hot lava of love gradually hardened into prosaic slag. Cinders were where live, burning coals had been.

And the band played that old tune—the tune that the ant sang to the grasshopper when it begged for more tobacco juice in the cold, cold winter.

The young man remained in love, but his money was gone and so was his girl. Such flittings are usually contemporaneous.

He began to follow her from town to town, desperate, appealing, half mad and obstinate in his insistence. But she evaded him until this is what happened in Chicago: He went to her room after the theatre and pleaded for admittance. It was curtly denied. He became angry and banged at the panels of the door. She became harsh and rang for the office. The man would not go away, and as he was well known he got a chair and sat down at the barred portal of the chamber.

At intervals he asked to see the only face in the world for him, and the only face within opened and bade him fare forth even unto the nether regions. At gray dawn he had not made his peace, and thus came the curtain down on a merry comedy.

He is in Europe, she is in town. O Time! O Death

They are telling a new story about I. Zangwill, the prose writer and painter of ghettos and other things Hebraic.

A lady, an American one of course, had been interviewing him. Suddenly she pounced upon an original idea!

"Dear, clever Mr. Zangwill, do you know that I never really knew your Christian name?"

"Madame," he gravely replied, "I have no Christian name, but my other name is Israel."

Of course the Irving legend is growing. A newspaper man told me that he was riding down the Hudson River last week and in the car were Ellen Terry and Henry Irving. The actor was reading, and paid no attention to the beautiful scenery. My friend could stand it no longer, and touching Mr. Irving on the shoulder he said:

"I beg your pardon, Sir Henry, but the scenery you are missing is magnificent."

Mr. Irving, without taking his eyes from the book, replied:

"My dear sir, I always carry my own scenery with me."

But, then, the story is told by a newspaper man, and a Philadelphia one at that!

Mr. Hall Caine is reported as saying that the following story of Longfellow was told him by Dante Gabriel Rossetti shortly before his death. When Longfellow visited England he was under the impression that of the two Rossettis—Dante and William—Dante was the painter and William the poet. One day he called on Dante, when he was painting his picture of Dante's Dream. On going away he said: "I have been very glad to see you, Mr. Rossetti, and I could have wished to see your brother, but I cannot find the opportunity. Will you tell him how much I admired his poem of The Blessed Damozel?" The author of The Blessed Damozel looked Longfellow in the face, and said: "Thank you, Mr. Longfellow, I will tell him."

I know that it concerns not all the world, but I cannot forbear remarking that I am in bad humor.

The cause is a multiple. Causes, I should say. Two plays in one week from foreign sources, and neither one satisfactory, and a dissertation from Mr. Hall Caine on morals and arts, and a review in an afternoon paper which calmly remarks that "Ibsen has no sense of dramatic structure."

These be things that tease a man's soul in gadfly fashion. The only relief is abuse—good, old-fashioned fishwife abuse.

Mr. Caine practically made in London the same speech that he so mildly hurled at the heads of the Nineteenth Century Club. The distinguished Manxman, whose plays—the adaptation of his novels—have commanded some meed of success, has buzzing in his large bonnet what Charles Baudelaire called "the education heresy." In his veins runs northern blood, he is the preacher by congenital right, and while he disclaims any idea of pointing a moral and adorning a tale, he does it in practice at all times and at the cost of his art.

The very qualities that made The Manxman a strong theatric play militated against the book being a work of art. Caine is a melodramatist who has wandered into literature. He loves strong situations, artificial situations, and he dearly loves the moral tag. He is third rate as a novelist, his popularity proves nothing, and he is as deficient in art as are his native Manx cats in tails!

We are sick of the melodrama on the stage and in books, and Mr. Caine is only a master of the antiquated properties, the horrific puppets of the old blood and thunder school. Read The Deemster, read The Manxman, and you will find the same bag of tricks and lack of art—which means nature in the hands of such masters as Turgeneff, Flaubert and De Maupassant. And Mr. Caine put Victor Hugo on a pedestal as a great novelist—pshaw! There you have his school in a nutshell. Bombast, rhetoric and shadowy giants that flit across impossible canvases. Human nature is not in it or of it.

When Massenet began writing operas certain tricks of style, certain mannerisms of treatment and development, puzzled and attracted the fickle Parisian public. A charming writer truly is Massenet, but grafted upon his rather thin and artificial Watteau-like talent they were things that seemed big with promise. A certain grand manner of saying things led some critics into believing that the Frenchman was a second Bizet—a genuinely dramatic composer.

Those who had been to Bayreuth only winked, and to-day we know that Massenet, like Joncières and Reyher, made use of second-hand Wagnerisms. Then Wagner was heard in Paris and all the pinchbeck imitations were forgotten.

It seems to be Ibsen's fate to be imitated by second rate people, and yet abused by the very contingent that admires the feeble imitation. A Spanish author, Echegaray, has written a play called The Son of Don Juan. It is confessedly an imitation of Ibsen's Ghosts. It ends with the famous line, "Give me the sun, mamma."

Now, if a thief frankly confesses that he has stolen your purse and spent its contents, that does not miti-

gate the immorality of the deed. Yet Echegaray's reviewers, after abusing Ibsen as unclean, remark with a withering placidity that the phrase—a phrase almost as wonderful as the theme of Beethoven's Fifth Symphony—is acknowledged to be Ibsen's by Echegaray.

Such talk is maddening. How could the Spaniard help but acknowledge it? And then to disparage a weak imitation of a great, gloomy original, and at the expense of Ibsen, is strange, to say the least.

If Ibsen will live it is because of his supreme mastery of stage technic, of dramatic construction. His plays will live by virtue of their art long after the problem propounded is forgotten in the limbo of futility. No sense of dramatic structure! This is a weary world, and criticism a wearisome craft.

The Countess was not merry the other evening at the Garrick, and I fancy that those dressmaker's bills—horrible things!—had something to do with Miss Jansen's nervousness.

Yet, how few foreign plays thrive after transplantation! The cold, dry atmosphere of this country is usually fatal to airy French farces. Niniche was never as great a success as in Paris, even with Judic. To be sure, it is tenuous and flippant, but so is all good confectionery, and when you order a dramatic pastry of this sort you expect to have your palate tickled and not your stomach overloaded.

Niniche in English and in the hands of English speaking actors is not quite the right thing.

The airiness is lost, the original perfume dissolved, and where there was gaiety there remains romping, brutal and unmasked. I sat through two acts of The Merry Countess the first night, and after making due allowance for the nervousness of a première I came to the conclusion that I had never been so bored in my life.

Miss Jansen was off the key musically and histrionically, and although I heard that she did sprightly work in the last act, to me her daintiness is a thing of the past. If she trains down in weight it will come back.

American audiences are not more moral or more easily shocked than French, despite the preaching of the stay-at-home Pecksniffs, yet the genius of the English language prohibits the literal translation of the text of Niniche. Mr. Klein did the best he could.

Dan Daly was not a French vicomte, but he was very funny, and, setting aside the sources of Mr. Edwin Stevens' study of the old diplomat, it was a fine and careful character study. Mr. Stevens almost concealed his singular personality, quite a feat, I assure you.

The girls in bathing suits were frank, and so was Maud Granger. Her entrance was something quite startling. But all the noise and fury signified nothing. It was not Niniche being played, but just an American farce-comedy, with French names. Judged from that view point, you may find fun in The Merry Countess. Anyhow, Dan Daly's legs are always entertaining; besides, Miss Jansen disrobes behind a screen and there is a mirror, and—!

And they pelted him with violets after Liszt's second rhapsody.

Paderewski deserved it, although his second recital in Carnegie Hall Saturday afternoon was a capriciously played one. He did some things amazingly well, and he disappointed me. In a word, being an artist, he has his white days, his purple days, his dark moments and his dazzling.

The pièce de résistance of the program was not Chopin, as the 2,000 girls fancied. It was the famous, the awesome, the o'ertopping, the huge, fantastic, gargantuan variations erected, planned and superimposed by Brahms upon a characteristic theme of Paganini's.

Brahms and Paganini! Was ever so strange a couple in harness? Caliban and Ariel, Jove and Puck. The stolid German, the vivacious Italian! Yet fantasy wins, even if brewed in a homely Teutonic kettle. Brahms has taken the little motif—a true fiddle motif—of Paganini's, and tossed it ballwise in the air, and while it spins and bathes in the blue, he cogitates, and his thought is marvelously fine spun. Webs of gold and diamond spiders and the great round sun splashing about, and then deep divings into the bowels of the firmament and growlings, and subterranean rumblings, and all the while the poor maigre

Paganini, a mere palimpsest, for this terrible old man of Hamburg, from whose pipe wreathes musical smoky metaphysics, and whose eye is fixed on the Kantian categories.

These diabolical variations, the last word in the technical literature of the piano, are also vast spiritual problems. To play them requires fingers of steel, a heart of burning lava, and the courage of a lion.

Paderewski has all these requisites, yet he did not altogether please me. I hate hypercriticism, but the reading, while musical to a degree, had not the bold, reckless, sweeping virtuoso spirit. And yet the one great thing he did—the performance of Chopin's noblest and gloomiest Polonaise, F sharp minor, op. 44—went without an enthusiastic reception. He played it in a colossal manner, and the mazourka, which is as a rose between two forbidding abysses, was delicious. I noticed that he broke—arpeggiated—the double thirds and sixths, but in the faintest degree; enough to lend an air of languorous sadness to these strange, beautiful measures.

The C minor nocturne, the B minor mazourka, the D minor prelude and the A minor study—the Winter Wind—were the other Chopin numbers. The last two were not played with absolute clarity. Paderewski works for the general color mass and not for detailed effects. That he can carve exquisite miniature work, the F minor étude and the Au bord d'une Source study of Liszt amply demonstrated. His own capricious Cracovienne had to be repeated. The Beethoven sonata, op. 101, was admirable, and so were the Mendelssohn and Schubert pieces. He had to give Rubinstein's E flat valse, and got all the skips, although he did not da capo them. His own Menuet was literally cheered.

And they pelted him with violets after Liszt's Second Rhapsody.

Minnie Maddern-Fiske is the most individual artist to-day on the American stage; indeed, it would be difficult, short of the great ones, to duplicate her rare personality and absolutely natural methods, even if one includes foreign players. She has a marvelous faculty of leaving things unsaid—things that most actresses and actors so greedily make you aware of. This tact of omission and gift of reticence, this power of suggestion, allied to a talent, vivid, vibrant, fervent, changeful and full of mood versatility, makes her a unique study for the student of things dramatic.

She was at the Park Theatre, Brooklyn, last week, and in A Doll's House and The Queen of Liars she proved her right to be called the American Dase. Harrison Grey Fiske has made an English adaptation of Hennequin and Daudet's La Mentueuse, a play that is neither very logical nor original. But it served to show Mrs. Fiske's brilliancy and command of the modern technic. In Ibsen's A Doll's House she is known to us, her Nora being conceived and executed on a higher plane of artistic excellence than either Réjane's or the overrated English actress, Janet Achurch.

I hope that Mrs. Fiske will play in New York this season.

**Brilliant Pupils' Recital.**—On Friday evening, November 8, the pupils of the Broad Street Conservatory of Music gave a most interesting recital in the concert hall, No. 1331 South Broad street, Philadelphia. The program opened with Chopin's Mazurka, op. 6, by Mr. B. K. Wilson, followed by Mozart's Sonata No. 7 by Miss Anna Williams, both brilliant selections, which received excellent handling by these young artists. The Magic Song, a dainty gem by Meyer Helmund, was sung with much taste by Miss C. D. Nipe, who also gave with Mr. F. Whittington the Adieu by Nicolai, both voices giving evidence of rare talent and fine training. Chopin's Etude, op. 25, and Le Crépuscule by Bartlett were daintily rendered, respectively, by Miss S. L. Bowers and Mr. G. Wallace Simpson. P. Rode's Andante and Variations for violin was artistically given by Hermann Seidemann, as was also the andante and fugue by F. W. Rust, given by John K. Witzman. Miss May Evans played the Venitienne Barcarolle with fine effect, and the rendition, by Miss L. Trumbower, of the stately Polonaise, op. 26, by Chopin was excellent. The pathetic strains of Chopin's Nocturne in G minor were well brought out by Miss E. O. Manning, and in distinct contrast was the dashing Fourth Mazurka of Godard by Miss Jennie Crooks. L. van Beethoven's magnificent Symphony No. 4 was given as a fitting close to this fine program by Mrs. W. R. Childs and the Misses M. C. Wharton, L. Trumbower and S. L. Bowers.

The successful performance of the program served to illustrate to the large audience the results gained by the superior methods used at this deservedly popular musical school.



BROOKLYN, November 18, 1896.

HE has come, he has went and he has left mourning hearts behind him. What he? Why, Paderewski (he)! What other is there about now? He played for us one blessed night, and the yearning sisterhood was there dwelling upon his utterance on the piano and memorizing his hair. There is a good deal of fake about these stories of women's devotion to the artist, and no doubt a good deal of plain truth about the weariness he feels whenever he really encounters it; but there is also a real respect for the man that is not necessarily feminine.

I think most of the men take to him for the very reason that he is so much of a man himself. There never was a musician who posed so little, and if his locks are an affectation let us forgive them, for they heighten his picturesqueness and make him worth watching while he is on the stage, whereas a smug, bullet-headed pounder of ivory would make us listen only with our ears, as our good friend Mr. Finck does. When you consider what he has to see in a season can you blame Henry for shutting his eyes on every opportunity?

At the Seidl Society concert Paderewski had one of his Lisztian humors upon him, and he played either Liszt or other things in the Liszt manner, excepting one exquisite interlude, the Schumann Nachtstück. When he began it he took a too rapid tempo, and we all thought that the Liszt concerto, which he had just played, had affected his manner for the rest of the evening, but the subject got a hold upon him, and no doubt he knows the value of contrast and was artfully luring us toward the beauties he held for the later measures. At all events, the Night Song broadened and sweetened in tone and sentiment, and became a true poem before he had finished. It was the only time in the concert when he fell into this gentle and idyllic humor.

His own bizarre Polish fantasia—more like a Turkish one, isn't it?—was played with resounding dash, and the curious tone colors were supplied by Mr. Seidl's people with promptness and certainty. The pianist and his supporters got on well together, and Mr. Seidl almost melted into liking the soloist, though you could not be certain from his manner. After the fantasia Paderewski played his own minuet, a Rubinstein thing and something from Liszt, all in the Liszt fashion of high brilliancy and show, whereas most of us would have been glad of something with a trifle more heart in it.

The band pieces were the Meistersinger overture and Liszt's Preludes, which I take the liberty of liking in spite of your earnest advice not to. So long as the subject is worthy there should be no objection to writing or playing or painting up to it, and while art for art's sake is proper there must be a subject or there can be no art. Liszt in the Preludes chose a noble theme, and made at least an effective composition out of it. Do not be hard upon us if we incline to melt to the love motive and feel a livelier beat of the pulse at the battle call. Those stand for phases in life that we know, if we have not experienced—for I met a man once who had never been in love. He is married and has a family. The Seidlites had accomplished their usual task of making the Academy of Music grateful to the eye, which ordinarily it is not altogether, and there were other chrysanthemums beside Paderewski. Also palms and gowns and a large hooray. Will we have him back again this winter? Please, mister, do not utterly forswear us! You know we showed no vacant seats to you and made you work only half an hour overtime. Why

not come back and give us a recital? Then you can have everything in sight.

On the night after Paderewski we had the Boston Symphony Orchestra, which this year comes, not under its old Philharmonic patronage, but under the auspices of the wakeful Brooklyn Institute. You could see the difference right off. The palms and flowers were back on the stage, the seats were filled, not with distinguished musicians and rich "canoozers," but with the hoi polloi, or pretty near them, and for nearly the first time everybody was found studying Mr. Apthorp's programs, faithfully striving to learn where to dilate and where to shrink.

Some of the students would look from the page to the Paur in a puzzle, as much as to say "Where is this repeated figure for the fagotti, and what is a figure, and which are fagotti?" But, oh, spectacle for the gods!—gallery gods—there was the Melba singing Ardit's waltz song and the mad scene from Lucia with flute accompaniment by Mr. Molé! In a concert by the Boston Symphony Orchestra! And while there be those who looked on with frowns, there be others cracked their gloves a-cheering and to this day tell their relatives what a good time they had.

I hope Melba is as really amiable a person as she looked that night with her best millinery, but I can never think upon her again without wondering who she went to school to, and where did she get that taste. On my word, those scales from the scene in Lucia that makes other people mad had the effect on me of filing saws. It was very dreadful, and the one who stood it with the most heroism was—who do you guess?—Emil Paur. You used to read in your Greek history that good old lie about the Spartan boy who had stolen a fox and did not like to say anything about it for fear of being arrested, and who just stood there in public with the animal in his shirt and let the fox gorge on his vitals. I believe he eventually fell down a corpse, didn't he? So he made nothing by his conduct.

Well, Mr. Paur was the Spartan boy and Melba was the fox—or perhaps we ought to say that poor old Donizetti was the fox. And there stood Mr. Paur keeping time in a sort of ruined rhyme to the ravings of the bride of the Lammermuir Hills: "I have lost my lover. My father and brother will not allow him to come around nights any more. I am about to commit a murder. Tra-la-la-la. Oh, I'm just reeking with poison! La, la, la. Tr-r-r-ra, ra, ha, ha, ha. This is so intellectual! La, la, la. Keep it up, Mr. Flute-player. La, la," and so on to the end of the fearful chapter.

One is always made to shed tears—large, bitter ones—on hearing that mad scene; but not for the reason that the composer intended. We are not wholly given over to realism in our day, but the revolt against baby music in works of dramatic art is a healthy sign. Perhaps Wagner was a degenerate, as Mr. Nordau thinks, but where does Donizetti come in? He's a darned sight worse than a degenerate. He's an unregenerate.

However, the concert was not all scales and trills. Melba could not spoil the entire evening for us. Mr. Campanari sang the Pagliacci prelude, a Falstaff monologue, and won't somebody please to put a ramrod up his coat and make him stand up as Galassi, and particularly Del Puente, used to? He sings better this year, I think. He has more breadth and freedom of tone and style, but his constrained attitude always makes it seem as if he was just about to have a touch of stage fright, or of sirricanimbles. Good old Scalchi—good young Scalchi, I mean—gave us the lament of Orpheus, and made us think what a great man Gluck used to be, and what a singer the singer used to be.

Then there was a young tenor named D'Aubigné, who is in the stage of development where he thinks he must wear a dude collar, and he was so nearly strangled by that piece of millinery that he could not get his notes out without a fight, and sometimes the effort cost him a flat. When he gets so that he is not afraid to open his mouth and wear collars large enough and low enough he will be all right, most likely. Let's see. I believe that was all the vocal music, except that the four singers came together in the quartet from a fresh little thing named Rigoletto. Well, this was a Boston Symphony concert, and they say

that they turned away 1,000 people from the Academy of Music, unable even to get standing room. Last year Mr. Paur was playing to the critics and the atmosphere.

Shall we get angry about it or shall we laugh, somewhat mockingly, or shall we resign ourselves to the possible in disgust? I think we may take it philosophically and look for better things. I know that whoever it was that put Melba on in that trash she sang the other night it could not have been Mr. Ellis, and it certainly was not Mr. Paur, and the Institute authorities say they had nothing to do with it. In fact, some of them were sitting on the gallery stairs crying all the time that the principal singer of the evening was going through her Mother Goose music. But somebody did it. Melba most likely. Did she, too, pick out the Auber overture that ended the concert? The rest of it, the Wagner pieces, the Will o' the Wisp and the sylph music from the Damnation of Faust, was all right, and in them the orchestra had a chance to show what it was made of. It was received with a gratifying amount of applause, too, although I am certain that some of the people in the house had never heard a grand orchestra before.

As I said last week, the Brooklyn Institute is an educational affair. It takes it for granted that when a man goes to a lecture he knows nothing about history, or literature, or chemistry, or whatever the lecture is about. But it takes it for granted that when he goes to a concert he stands in the matter of taste and development where his grandfather did, and perhaps it would not repudiate a proposition to have Old Zip Coon played some evening by a soloist from one of our theatres. Maybe it's right. Maybe there are hundreds among the members of the Institute who join, not to have fun, but really to learn, and it is agreed that people must creep before they can walk. So they creep through Donizetti, and Bellini, and Adam, and David, and a few masters of that sort, and by-and-by their growing minds feel a healthy yearning for strong food, and they ask for Wagner and Beethoven and Thallon.

Which reminds me that Robert Thallon, our local Beethoven, is riding on a bicycle. Rides well, too. Rides around to a lot of places where they have soda fountains and cold milk, and has learned a heap about Brooklyn geography. Shall we have a cycle symphony this winter, or a symphonic cycle?

There are to be no concerts by the Brooklyn Choral Society this winter, because there ain't going to be no choral society. It is a matter of dollars altogether. The fire of art burns as fiercely in the breasts of the singers as it did last winter, but the base minded citizen does not hand out cold plunks to erect an altar where you can see the sacred fire burn. So we must go without large music for the present. But you have noticed the indestructibility of choral societies, haven't you? They are phoenixes. You rend them with dissensions and starve them with neglect, and abuse them with adverse notice, and they crawl into the bushes and die, and next week you see a sign about a concert to be given in some hall by the choral union of amalgamated warblers, and you go and strike the doorkeeper for an admission, and he lets you in, sometimes, and there you find them again, the dear, familiar faces with a new conductor, and a new secretary, singing the same old songs with the same old accompanists, and looking at you out of the corners of their eyes with the same defiance. The singers will have several new names this winter, and perhaps they will not rent the Academy of Music for their concerts. We all wish them luck, and hope they will sing better and better, and have a good time, and go home from every rehearsal with their young men and get married in the spring and sing cradle songs.

You noted the death of Prof. Sigismund Lasar the other day. Have you noted that his place in the faculty of Packer Institute is to be filled by our bright young organist, R. Huntington Woodman? He is modern and the young women of the institute are bound to learn a good deal under his teaching. He keeps his place as organist in Dr. Hall's church.

I have just received an educative program of the music that Mrs. Bloomfield Zeisler is going to play before the Brooklyn Institute next week, and information that the Institute has re-engaged Melba and her cohorts, not including Mr. Paur, who does not sing, and is therefore of little account, for another concert next month.

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## Music in Italy.

ROME, October 30, 1895.

Ave, O rima! Con bell' arte  
 Su le carte  
 Te persegui il trovatore;  
 Ma tu brilli, tu acintilli,  
 Tu zampilli  
 Su de 'l popolo da 'l cuore.

Ave, O bella imperatrice,  
 O felice  
 De 'l latin metro reina!  
 Un ribelle ti saluta.  
 Combattuta,  
 Ea te libero s'inchina.

GIOSUÈ CARDUCCI.

**B**UT what, you may ask, has the Bella Imperatrice to do with la Dea Musica? Everything in Italy, because the spirit that governs the one rules the other; because Italian *rima* translated in whatever other language loses its own exquisite flavor—that subtle something which makes it different from any other *rima* in the world; that ineffable power which draws the most unbelieving *ribelle* to bow low before her.

But, again, this flavor and this power are things that cannot spring into existence in a day or in a century; their very strength and the mellowness of their flavor prove the nutrition, and the careful nutrition, of cycle upon cycle, under the most jealous guard lest foreign element creep in. Among the things for which we have to thank the Roman Church is the preservation of the original Latin tongue in its purest, richest form. Among the priceless gifts of form and image left us in the magnificent collection of the poet Dante, whose field was not only the world, but Heaven and Hades, and their mystic intermediary, is the purest, most perfect form of the Italian tongue, the chosen medium of the *bella imperatrice*—scintillating, flashing, pouring itself out in rich exuberance, just as the Italian birds and the bird-throated Italians themselves pour out their floods of uncontrollable melody!

We detect many times a bit of Italian flavor in the compositions of other countries, but where, I ask—that is in the more serious works—do we detect their presence or even their influence, pure and simple, in Italian music? There is something in the very life of Italy that would seem to stamp out such things as an intrusion; there is a peculiar and delicious rhythm to the swaying of her splendid old trees, the plash of her fountains in basins carved by master hands under masterly influence, in the color and order of her flowers, in the contour of her landscapes, and in the depth of her day and midnight skies, that influences her song and rules her music. That is why, as we study the history of music more and more, we find the kings of harmony and the masters of musical interpretation and praise and romance have, like the masters of form and tint, come to Italy and carried away priceless stores of influence and inspiration for the beautifying and the softening of their own majestic and strong ideals. It is with Italian music, as it is with Italian *rima*, too, in this: that no outside influence was allowed to creep in at ever so small a loophole. The wisdom of the arbitrary powers that existed and held sway in the not very far distant days was so profound that it knew the influence of song and poetry on the magnetic Italian nature full well; and so, lest some subtle politician, some cunning diplomat, some enemy of state, should set these influences to work in this most effectual way, neither foreign *rima* nor foreign music was allowed in the Italian atmosphere until a very recent date. Italian measure of song and melody were kept strictly Italian, and, although there were many hard things connected with this rigid drawing of the lines, this is one of the matchless legacies born of the spirit of the times! It was natural that being kept strictly within its own limits, being bounded materially by the Adriatic and the Mediterranean, the Alps and the Sicilian Straits, the music of Italy should take to itself variety in the various provinces and kingdoms of the peninsula, and that the character and circumstances of ancestors and surroundings should develop into a fascinating musical as well as linguistic dialect in each of these provinces and kingdoms—dialects and forms of which I shall delight to talk with THE MUSICAL COURIER's readers later on.

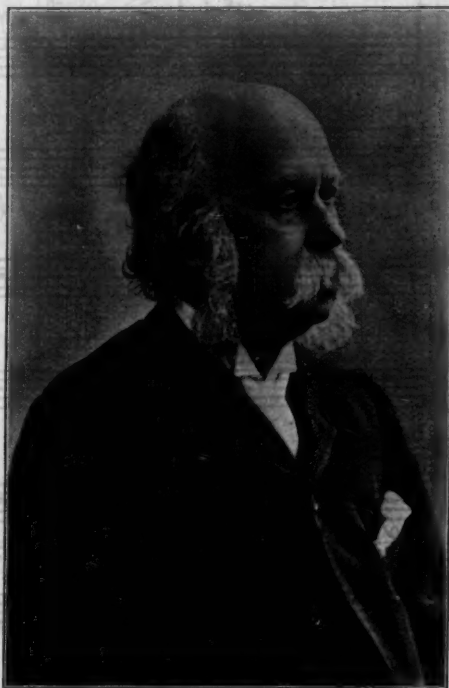
It was only with the independence of Italy that foreign music was allowed to enter Italian precincts, and they who were the pioneers in its introduction were thought every bit as brave and as courageous as the generals who performed such stupendous deeds of valor in the Crimea "to show what Italian soldiers could do," as Cavour said and La Marmora fulfilled! Even in this almost quarter of a century (for the entrance of foreign music, except in the highest of high places, was a year or two in retard of the entrance of Italian soldiers), the progress of foreign music and foreign musicians has been very slow (though very sure) in Italy, even though the foreign masters have come openly, as does Massenet, for inspiration. All this by way of an answer to a question addressed to me by one of our most intelligent countrywomen now resident in Rome as to why so little foreign music was heard here.

And now for one of the most marked evidences of the advance of foreign music here, one that has almost electrified the Italian public, one that has surprised them

greatly, but that has been, indeed, a pleasant surprise, for with the broader atmosphere that now surrounds this most beautiful of lands, under the influence of a queen whose refined, sensitive, artistic nature is stirred to the depths by Beethoven's majestic, soul-moving measures, the beauty of these things and their beautifying influence ever are being keenly felt, and still the innovation must be conducted with great skill and judgment.

The surprise of which I speak is nothing more nor less than the announcement that Rome's luxurious and beautiful communal opera house, the Argentina, is to inaugurate its season, commencing near the last of December, which is in the midst of carnival, with one of Wagner's superb operas—*Tannhäuser* or *Lohengrin*! Rome is the most conservative musical city in Italy, and the Argentina is her most conservative opera house; so this innovation (with probably the coming of German or American stars for the leading rôles) means very much indeed. I think we may not only thank Prince Ruspoli, who as syndic and head of the communal theatre has much to say about it, and who is one of the most intelligent and broad spirited heads of whatever matter comes in his charge, but the new impresarios of the Argentina, the maestri Cesare and Graziose, and Edouardo Mascheroni, whom they have been so fortunate as to secure as director and chef d'orchestre.

These three facts alone seem to indicate a season of unusual prosperity, a condition that will be gladly hailed and



HON. RUGGIERO BONGHI.

Late President of Santa Cecilia and the Italian Press Association.

cordially abetted by Roman patricians, and the foreign and traveling element just as heartily, owing to what THE MUSICAL COURIER's readers know so well—the extreme adverse fortunes of the Argentina in these last two or three years. The communal *dot* and royal box subscription give a ready capital of quite 80,000 lire for use at the beginning of the season; and as for box and poltrone subscriptions it seems that they are to come in amazingly as regards both promptitude and numbers. If anything happens to defer the presentation of the Wagner operas until later in the season Verdi's *Don Carlos* will be the curtain raiser. Other operas booked are Gounod's *Romeo and Juliet*, Boito's *Mefistofele*, De Sera's *Camargo*, which came into popularity at a bound last season, and Giacomo Puccini's *Bohème*, which will probably make its debut in Turin during the coming Lent. The greatest interest is felt in this new opera by Puccini, first, because it is his, and every new work of his is so strongly original, going straight to success; as Eugenio Checchi ("Tom" of the *Fanfulla*, who was talking with me in my study yesterday of Puccini and Mascagni) said: "Agnuno va pu conto Sua!" but also because Puccini himself delights in *la vie de Bohème*, just such a life as he is passing now in the fine shooting grounds (placed every year at the undisputed possession of Puccini and his friends) of the Marchesa Ginori at Pescia, in Tuscany. Puccini himself told me that there was no time of his whole life that he enjoyed so much as the untrammelled, unconditional, free, go exactly as you please days in the open air at Pescia!

Italian interest seems centring to a marked degree in Giacomo Puccini. He is spoken of many times as "the coming Verdi;" and indeed the strong, free, unprejudiced manner of his life, no less than the original, forceful handling of his subjects, his passionate devotion to them, and his rule, as he declared to me, "of selecting only those subjects simpaticasissima to him," all savor strongly of

Verdi. The grand old master admires him, too, and makes a frequent companion of him. There is something strangely similar between these two strong, sturdy, independent characters and in the way of their living and thinking.

The grand old maestro is now at his modest birthplace, St. Agatha, where he likes to spend a few months at least of every year.

Feeling passionately, Puccini is also, like Verdi, masterly in his delineation of the passions. One delightful thing about Puccini is the way in which he speaks of his contemporaries. Of Mascagni he speaks with sincere interest, though their lines are as opposite as the antipodes. *La Bohème* is Puccini's fourth opera. His first, *Le Villi*, obtained an immediate and grand success. The music of the second, *Edgar*, was beautiful, but it did not obtain the success of *Le Villi*, because the libretto was very poorly managed. As for his *Manon*, all the musical world knows its success. Where the *Manon* of Massenet is delicate and graceful, Puccini's is strong and passionate—that is, it is far more than emotional. Puccini does most of his writing during the night, and is quick as a flash in his penciling, because the form is already fixed in his mind. He is a splendid looking man—tall, finely formed, broad shouldered, militarily erect and yet walking with an easy swing. He has great black, flashing eyes and masses of jet black hair, which he sweeps carelessly back from his broad forehead.

The Mascagni work, to whose production here we are looking forward with much anticipation, is *Zanetto*, founded on Coppet's *Le Passant*. It is one of the operas that might have been performed in Berlin if the *Sonsogno* season there had not been so disastrously cut short. Mascagni himself had gone on to direct the presentation. As to Mascagni, I am inclined to believe with "Tom" that he has not yet given us his best by any means. Too much success is cloying. Perhaps he has needed just such an experience as has come to him of late to rouse him to the full perception of what is really in him. We all feel sure that it is there, and that it is bound to develop itself; but how and when? When the development does come I believe it will be a grand surprise. *Sonsogno* is far too clever a man, let what ridiculous rumors may be circulated about him, to espouse his cause as a whole, heartily as he has done, without knowing exactly what he is about.

A composer who has certainly created to good purpose is Mario Costa. He is at work in Naples now, after a grandly successful season at the Quirino in Rome, where his *Pierrette* and *Pierrot* has drawn the highest of the social element now in the Italian capital night after night. What an exquisite bit is his idyl of the doves, and how the music portrays every passage of the pretty little wanderer, that, tired of the limits of its cage, flew away from its mate out, out into the great world, to return at last with broken, drooping wing, its snow-white plumage all drabbed and utterly exhausted, to peck at the window of its waiting mate! What a chef d'orchestre Mario Costa is, too! He feels his poetic drama so, and makes his musicians feel it so, too; for a smile, the slightest motion of his hand, every motion is singularly expressive, and is quite enough to guide them.

Puccini was born in Lucca and Mascagni in Leghorn, but it seems that of the new composers Naples has more than her share. Perhaps the most interesting of them at this time is Giovannino Giannetti, composer of the music for Bovio's *Cristo*. Some time I will tell you the interesting story of Giannetti's life, but now I have only time to tell you how he happened to write the score for *Cristo*, and the spirit in which he has done it.

For some years the young maestro Giannetti had been impressed with the idea that certain forms of writing and certain lines of grand conceptions, like, for example, the dramas of the Bible, were ruined by poetizing; that to give their full effect, to give their full meaning, they should be set to music and presented as they were written; that life, real life, is not measured out in poetic metre; that poetizing makes its representation altogether too ideal; that, in fact, a certain reform, like that undertaken so admirably by the Herne dramatic company with Margaret Fleming in New York and Boston, should be instituted.

But how? Where was the subject that would best illustrate this principle, that could be made to serve his purpose, while his purpose also served it? This was his query, when all the Italian world began to talk of Bovio's *Christ* at the Feast of Purim, and of Bovio's idea to represent the Master while always the Master, but still so human that He could understand and compassionate human errors as well as human excellences, and so draw humanity to Him from His own humanity rather than from the standpoint of dignity and justice. This thought struck a sympathetic chord in Giannetti's mind. He procured the book and read it, hardly restraining himself until the end to rush to Bovio's presence and beg his permission to set his great work to music. And now I will go on with his own words:

"When I made known my desire to him," he said, "he made a movement of irresistible surprise, and looked at me as though he thought I had parted with my senses! Then looking at me again, as if he would read the very

innermost part of my mind, he exclaimed: "It is not possible! This work is not of the character nor the style to be set to music!" I explained my idea to him, and how his work was exactly adapted to it, for, perforce, such an innovation must be introduced with some extraordinary setting. Bovio was incredulous, tremendously so! He told me to read the book again, part by part very carefully and very thoughtfully, but to leave the text exactly as it was, for versifying would make it ridiculous, as, for example, imagine Judas singing verse with Mary Magdalene! I studied the book again very carefully and very minutely, possessing myself of text and characters, and then I returned to Bovio and told him his text should remain inviolate if he would give me the permission I desired.

"Seeing in this drama the perfect opportunity of accomplishing my ideal—that is, of giving the deathblow to conventionalism—I applied myself to it with all my heart; never composer worked more *con amore*. I wished to destroy everything that could distract attention from the grand truths of the drama itself; and for this I saw at once that the orchestra, which is far too much of an attention absorber if visible, must be hidden. Distracted or divided attention was especially inapposite for this mystic subject. The treatment of the characters was a very difficult study for the short time allotted me for the presentation of my *hozzetto*. *Maria di Magdala* should be soprano, I knew, because in this character should be represented that calm which comes after the conquest of passion. *Judas* should be baritone, because all range of voice was necessary to express hardness and sweetness, love and hate, calm and irritation. \* \* \* My first idea of treating the orchestra was to place it upon the palcoscenico, divided into equal parts at the right and left, and hidden from the view of the audience, but this idea I was not able to carry out, for various reasons.

"I began my prelude with a violoncello solo behind the curtain, and to denote the undecided, changing character of *Judas* the stringed orchestra took up the harmony anew, with other tonality and with a constant crescendo. I placed eight trumpets on the palcoscenico, with eight other trumpets at the back to give the echoes. To unfold the predominant phases of the work there was a burst of harmony from eight trumpets with the orchestra, and directly this was taken up by the other eight trumpets in the distance, joined to the harmony of the violoncellos. The effect of these ideas in the prelude was an extraordinary success, and so I went on with my work. A point that I feared greatly, and that kept me in terrible perplexity for eight days, was the voice of *Christ* (the person of *Christ* does not appear at all upon the stage). In what way should I treat it? Should it be bass? Should it be tenor? And if I should be so fortunate as to find the voice, with what instruments should it be accompanied? It was, indeed, a terrible preoccupation! I thought and thought, but I could not make it seem right to adapt the voice to notes nor to accompaniment. The more I thought the more I became confirmed in my idea to leave the voice—simply speaking. I proved it, and the result was grand! It is, indeed, one of the most effective parts of the whole opera.

"The style of the opera is martial; it is full of splendid chords and brilliant effects. While there are at times distant resemblances to Wagner's music, it is strikingly original. If it made me think of one thing more than of another, it was of the *Passion Play* I heard at Oberammergau in the summer of 1890. It was, indeed, the remembrance of this marvelous work that made your correspondent suggest the setting of the drama to music while talking with its distinguished author at a brilliant evening reception.

"The *Passion Play* is sublime without any setting, but how much more sublime it is with the music!" I said, "and just so I think it would be with your *Cristo*."

"Do you really think so?" asked Signor Bovio, very seriously it seemed to me—so seriously that I wondered—"then we shall see about it!"

Strangely enough, this suggestion of mine came at the very time the author was considering Giannetti's request. A little more than a month afterward the music had been composed. As I made the suggestion about the music, I make another about the presentation, as it seemed to me that for the full grandeur of effect it should be given out of doors, on a hillside, with the birds and the butterflies flying about, just as the *Passion Play* was given. It is yet a question of where this splendid work will first be produced. Giannetti would like it to be in America.

\* \* \*

The last ten days have been sad indeed, for in them we have lost two great and good men—one our own William Wetmore Story, sculptor, poet, author and jurist. He was the father of Julian Story, who married Emma Eames. The other, Signor Ruggiero Bonghi, president of the Italian Press Association, of the Dante Alighieri Society and of Santa Cecilia, as well as founder of those two model schools for the children of deceased teachers of the public schools—the Girls' Institute at Anagni and the Boys' Institute at Assisi. Signor Bonghi had served with great distinction as Minister of Public Instruction; he had been for a

long time a member of the Conservative party in the House of Deputies, was a clear and eloquent and fearless orator, and made one always think of the great orators of ancient Rome, and he was an honored member of the high council of state which meets in the Palazzo Spada. He was also president of the Roman Peace Association, and presided most delightfully over the great International Peace Congress held in Rome November, 1891.

He was a prolific, strong, erudite and useful writer. Some of his most important works were: *Le Legge della Guarantigia Pontificale*, parts of which are now in practice; his poetry of Leopardi; *Ancient History of the Orient*, *History of Greece*, *History of Rome*, *Plato's Fables*,

cured his exile from Naples, when he went first to Florence and then to Turin, where he became a valued collaborator with Cavour. The closing words of the last article he prepared for press publication—an article that has just come into my possession—are strikingly in touch with the whole tenor of his life: "Real content consists not in running after some little selfish honor that takes to itself wings and flies away, but in producing that which is of use to others."

Signor Bonghi had just been re-elected for the fourth time to the presidency of Santa Cecilia when his death was announced. The present academicians, the alumni, the officers, all adored him, and all grieve his loss as that

*Pracento di Maria di Magdala* 7:3

*rai. epi come...*

*vari. var. o ha-monto a*

*quarta corda, si venne dopo lunga*

*Spina*

*è morto quel di Reza-ret*

*3*

*l'anima sarri-gente di ghi-*

*2*

*and*

and the Life of Jesus. Hardly a year passed without this remarkable man's adding one or more valuable works to the literature of his land. In his study, surrounded by walls literally lined with books (there are, I believe, some 40,000 or so, in all), I have seen him turn from one subject to another with the most surprising clearness and readiness. Science, education and progress were his three watchwords. The first he considered the handmaiden and the last the outcome of the second. Singularly sweet of disposition, absorbed in his work, devoted to the promotion of all the gentler branches of education, he was a man who lived so quiet and so modest a life that scarce anyone realized the onerousness of his daily task until he was taken away from it.

He was born in Bari, of a distinguished and cultured family. At nineteen he was sent to Florence from Naples as attaché of the Napoleonic Legation. Not so very long afterward his clearly pronounced liberal principles pro-

of a dear and honored member of the family; one who held the individual good of each and the general good of all closely in his heart of hearts.

This evening (October 28) there is to be a meeting of the direction of the Santa Cecilia, for the planning of some fitting memorial. The 22d of next month a memorial service will be held by the academy in its own historic chapel, in San Carlo in Catanari; Cav. Renzis, organist to Her Majesty the Queen, and professor at Santa Cecilia, will play the funeral mass. There have hardly been time and inclination yet to speak of Sig. Bonghi's successor at Santa Cecilia, but the presidency is sure to be earnestly urged upon the present vice-president, the Count of San Martino, who is devoted to the academy's interest, and is a great power in their forwarding. No better choice could, it seems, be made.

As for programs, absolutely nothing is made out as yet; they will have to wait until my next. Here in Rome the

first regular concerts will probably be those of the Queen's Quintet, under Sgambati's leadership; every program of these concerts is a gem in making up and in execution.

The Queen's Beethoven concerts, also by the Quintet, with Sgambati's direction, will commence later in December. These concerts, given in her own music room at the Royal Palace, in the presence of only a few choice and favored friends, are Her Majesty's especial delight.

The Orchestra Romana (Rome's Symphony) begins its always delightful concerts about January 1. When I saw Pincelli, its able and devoted leader, the other day, he was literally buried in ancient scores and manuscripts, but as to the program, other than that it will include several novelties for which he was searching, there is nothing definite yet. By-and-bye I will tell you of the forming of this now famous orchestra under Liszt's inspiration, and of some of the other great things the abbé, who is dearly beloved in Italy, did toward broadening Italian music. Wagner had his share in it, too, and one was the master, the other the patron, of that king of Italian pianists, Sgambati.

The mass for the February, 1896, observance of Victor Emmanuel's death at the Pantheon service, always one of the most impressive services in all Italy, is to be composed and directed by Sgambati.

If this great artist were to be taken from us, I don't know a single person who could be looked upon as his successor. Perhaps Francesco Bajardi, who is already well known in London, and who we hope will be known soon in America, is more like him than anyone else. Bajardi, though young, is a charming composer, too, excelling in album songs and stonelli and Lieder groups.

After her triumphant festa season at the Argentina in Rome, Giuseppina Pasqua has gone to Milan, where she will be heard at the Dal Verme.

Here's a nice little story of Mascheroni. While traveling in Montevideo his valise, containing jewels, money and important papers, was stolen from him just as he was stepping on the steamboat. He sent back word at once to the authorities, and then, not willing to waste time, continued his journey through the captain's courtesy and generosity, as every centime of his ready money was in the valise. Returning, he found that his valise had been recovered, and then, in one of his inimitably droll fits, he asked the authorities' permission to visit the thief in person. On the visit he carried with him a photo of himself to present to the thief, and on the photo he had written: "To the most obliging and the most stupid of thieves—obliging, because he left me my most important papers; stupid, to be caught.—Edouardo Mascheroni."

Marconi is playing a three months' engagement in Madrid and Lisbon.

A company which is just leaving Milan for a six months' engagement in Odessa includes the Signorina Fabri, who is, without doubt, Italy's finest contralto; the tenor Durot, and the baritone Scotti, who played the title rôle in Verdi's Falstaff on its first presentations.

The company which Zuccani (the talented young Milanese maestro, who has been doing such admirable work as chef d'orchestre at the Costanzi, in Rome) has taken to Malta with him for a six months' engagement includes Appi, who is a splendid looking and rich-toned *Lohengrin*, and Raffaelli Grani, the favorite tenor in Aida.

A bright and talented new prima donna, the Signorina Ciaparelli, has left Rome to-day for a long engagement in Tunis. Her voice is peculiarly rich and full in the chest tones and utterly free from "headiness." Her vocal teacher has been one of the best in Italy—Cav. de Pietro—and her dramatic teacher, the Signora Vitaliani, is known all over Europe as being at the very head of the profession. Both are full of enthusiasm for this young girl's future (she is only twenty-one). It is about a year ago that she made her début as *Michele* in *Carmen*, at the Costanzi, in Rome, acquitting herself admirably with Stagno and Bellincioni without a single rehearsal. Clivio, who has gone to St. Petersburg with the Italian Opera Company as its director, playing her accompaniments in Milan, went in raptures over her voice and school; so did Rusitano, who sang with her. Her repertoire for Tunis includes Faust, Traviata, Manon (by Puccini), Forza del Destino, Trovatore, Carmen (and she will look this bewitching character to the life), Pagliacci, Ernani, Aida, Falstaff, L'Ebreo, Ruy Blas and L'Elisio d'Amore. The impresario of the company is Sig. Corsi, and the

director is the Maestro Baroni, of Naples. Signora Calderazzi is the alternating prima donna.

Sig. Antonio Pini-Corsi, by far the best *Rigoletto* we have heard in Rome for a long time, has gone to Milan a while before returning to London and his Covent Garden position.

It is impossible to speak of Sig. Pini-Corsi without giving a word or two of well merited praise to the charming *Gilda* of the same opera and at the same place, Signorina Adele Cousin, who although she has a French name is yet Italian. This is her first season, so perhaps it was fear rather than lack of power that made her voice seem neither

A début which is looked forward to with more than ordinary interest is that of Signor Cesar Scalzi, nephew of the great Catalani, an event which will occur at the Civico Teatro Lirico Carlo Alberto, in Novi Ligure, in a few days. Sig. Scalzi made a remarkably successful light opera tour through Great Britain two or three years ago, under the name of Luigi Catalani. Since then he has been studying assiduously and very effectively with Terziani, of Santa Cecilia. He has a remarkably rich and sympathetic tenor voice, under excellent control. He is, perhaps, hardly tall enough for an ideal *Lohengrin*, but his stage presence is exceedingly attractive. What is quite as much to the purpose, he lives the parts he presents

very strong nor of very wide compass. It is clear as crystal, though perfectly sure in intonation, and infinitely sweet and tender. I don't think I ever heard Caro nome more exquisitely given, and so the audience seemed to think too, for they called and recalled her until it seemed the poor child absolutely could not come out again.

A recent letter tells me that the charming violinist whom Americans never tired of adoring, socially and personally, and admiring artistically, Teresina Tua (Countess della Valteta) and her gifted husband, Count Giuseppe Franchi Verney della Valetta, author of a delicious little opera, *Il Waldese*, which I hope may be heard in America sometime, are gathering strength and inspiration for the coming season on the beautiful hills of Montechiaro d'Asti, where rich harvests of luscious grapes are being gathered in this vintage season for the making of one of the most famous brands of sparkling Italian wine.

while presenting them rather than *acts* them. His début character is *Ruy Blas*, which, happily, is one of his favorites. His costume is superb, the ornaments alone costing well up into the thousands of lire. Marchetti, the handsome and exceedingly popular author of *Ruy Blas*, is deeply interested in this young tenor and spoke very pleasantly of his début while on his annual visit to the Queen's mother, the Duchess of Genoa, in Stresa. Just where Sig. Scalzi's contract will take him it is impossible to say now. It is strongly hoped, however, that he will be heard in Rome during the season. His present repertoire includes Lucia, Linda, Faust, Manon Lescaut (Puccini), Traviata, Rigoletto, Ruy Blas, Lucrezia Borgia, Cavalleria Rusticana, Gioconda, and the Barber of Seville. Another interesting member of the same company is the young basso, Luigi Nicoletti, on the stage Luigi Nicoletti-Korman, the *Geronte* of Manon, and the *Don Guri-tano* of *Ruy Blas*. THEO. TRACY.

### The Jeanne Franko Trio.

THE new organization known as the Jeanne Franko Trio, of New York, and composed of Miss Jeanne Franko, violin; Miss Celia Schiller, piano, and Mr. Hans Kronold, 'cello, is destined beyond doubt, by reason of the superior abilities of its personnel, to occupy a position of importance in its special field. Each one of these artists is known separately to the New York public as a performer of sterling merit, and from their united efforts excellent results should naturally ensue.

Miss Franko needs no introduction, for she has frequently demonstrated her musical abilities both in Europe and the United States. She is a thorough musician, possessing great emotional qualities, a clear technic and a broad, full tone.

Miss Celia Schiller, the talented young pianist, who for the past three years has frequently been heard in public, having made her first appearance with the Damrosch Symphony Orchestra, possesses a fine musical touch and plays with confidence and artistic feeling. Her broad style has won the admiration of the press and the public.

Mr. Hans Kronold, well known in musical circles as an

St. Cecil Quartet, composed of four ladies, which won such high praise during the Paris Exhibition. She has a large solo repertoire, and interprets with skill and ease the works of all the difficult composers of the violin school, Vieuxtemps, Wieniawski, De Beriot, Hauser, Spohr, Léonard and the rest. Her cantabile is delightful, and her work in the most difficult bravura passages extremely brilliant and accomplished with ease. She has been heard in New York with both the Seidl and Thomas concerts with immense success, and has long been a favorite at private musicales. The following press notices from among others have been obtained by her from time to time:

The young artist Miss Franko has an excellent left-hand technic, good wrist, as indicated by some capitally executed staccato passages, and taste and feeling. She was loudly applauded, and fully deserved the success she gained.—*New York Times*.

The success of the evening was Miss J. Franko, the violinist of the occasion, in her exquisitely charming artistic rendering of the Fantaisie Caprice, by Vieuxtemps. She plays with breadth of tone and masterly execution, and well deserved the triple recall she received.—*New York Herald*.

Miss Franko, the young violinist, delighted the audience with several soli. The talented young lady won the palm of artistic success

composition of such importance should have every encouragement, and the triple recall that followed the completion of her task was merited.—*New York Sun*.

Celia Schiller, a rising star. \* \* \* Miss Schiller appeared for the first time at a Damrosch concert. She displayed her art in the fourth Beethoven piano concerto, op. 58. The performance showed excellent teaching and hard study. The allegro moderato was played exquisitely. The andante con moto in E minor was performed in a truly artistic manner with great feeling. She was well received and applauded by a large audience.—*New York Recorder*.

The command which this artist has over the instrument, her absolute self-possession throughout the long piece, with its complicated orchestral accompaniment, the pearly effect of her notes, well earned the three recalls that the big audience gave her. Miss Schiller is going to be heard of often.—*New York Evening Sun*.

Miss Celia Schiller rendered the polonaise, by Chopin, with clear touch and faultless technic. For an encore she played Mendelssohn's Spring Song with exquisite delicacy and charm.—*Philadelphia Times*.

Mr. Kronold, who has also received unvaryingly complimentary treatment at the hands of press and public, has obtained among other notices the following:

Mr. Hans Kronold, 'cellist, created a favorable impression and



THE JEANNE FRANKO TRIO.

eminent 'cellist, and for several years with the Damrosch, Seidl and Thomas orchestras, is a true artist, produces a rich broad tone, and plays with intelligent feeling and finish.

The aim of this trio, and which has been exemplified at its initial concert in Steinway Hall last week, is the production of brief programs composed of the best works, classic and modern, after a careful, accurate rehearsal. Not too much music, but the best music, and well thought out and practiced performances, is what they promise to the public, and what the general verdict has conceded they gave at their first concert.

Miss Franko's conscientious and earnest musicianship is a stimulating force at the helm, while the merits of her associates correspond with her exactly. A few concerts in the season from an organization like this, which eschews long programs and gives only finished performances of the works selected, should prove a valuable educational as well as pleasure giving influence. From among numerous press notices of the first concert the following are selected as embodying opinion most concisely:

The first concert of the Jeanne Franko Trio was given at Steinway Hall Tuesday evening. Two trios were played, one by Bargiel, op. 6, and Rubinstein's familiar one, op. 58. The artists forming this latest of vocal chamber music organizations are well known. Miss Jeanne Franko, the violinist, is a talented member of a talented family of musicians; Miss Celia Schiller, the pianist, has been heard with the Damrosch Symphony Orchestra, and Mr. Hans Kronold, the 'cellist, is prominent in musical circles. The trio's work was highly meritorious. Mr. J. H. McKinley, the well-known tenor, assisted with Gounod's aria, Lend Me Your Aid.—*The World*, November 13, 1895.

Miss Franko, who studied in Berlin and Paris under such masters as De Abna and Vieuxtemps, was a member of the

by playing Danse Tsiganes with charm and delightful finish. She has a masterly, sympathetic touch.—*World*.

She handles the bow lightly and delicately, her tone is clear and pure, her phrasing precise. She is a player who can be heard with pleasure.—*New York Sun*.

Miss Jeanne Franko's appearances as a violin soloist are always fraught with pleasure, for she is an artist that plays with a good deal of soul and puts her whole heart into her instrument. In the almost human tones she evokes from her violin she transcends the possibilities of those players who do not, like her, possess a deeply emotional temperament. Her playing was excellent beyond criticism.—*Morning Journal*.

Miss Franko played with taste and superb technique.—*New York Staats Zeitung*.

Her rendering of the concerto was made especially successful by the delicacy of touch.—*Daily Telegram*.

Miss Franko played with good taste and technical excellence.—*Mail and Express*.

In her solo she had an opportunity to display her facility and brilliancy of her instrument.—*New York Mirror*.

Miss Celia Schiller is one of the pupils of that great teacher and virtuoso, the late Edward Neupert, who some twelve years ago settled in New York, and also of Conrad Ansoerge. Few pianists have created such enthusiasm at their first public appearance as she did two years ago, when she played at one of the concerts in Carnegie Music Hall under Walter Damrosch.

The Beethoven Concerto No. 4, in G, in which the piano part was essayed by Miss Celia Schiller, a dainty little lady, won a great deal of well merited applause.—*New York Times*.

Miss Schiller's debut was uncommonly successful. An artist who can memorize and interpret with so much decision and clearness a

played with excellent taste. His execution is faultless and he rendered his numbers with a masterly hand.—*Troy Press*, 1895.

Mr. Kronold's bowing is superb and excited the admiration of all present. Herr Kronold is a young man who has a brilliant future before him. He is already a master of the 'cello and may easily be ranked among the foremost players of that sweet toned instrument in the country.—*Troy Telegram*, 1895.

Mr. Kronold is well known as a master on the violoncello, and his work at his concert was fully up to his standard.—*World*.

Mr. Kronold delighted the audience with his masterly performance on the violoncello.—*Home Journal*.

There is room for a trio such as this to succeed.

**Will Model Emma Eames.**—Clio Hinton Huneker, who sailed for Paris last Saturday, will model Emma Eames while pursuing her studies with Rodin in the French capital.

**Reported Dead.**—In the list of dead from the accident on the Cleveland viaduct, when a street car dashed through the open draw last Saturday night, we find the name of Curt Clemens, a pianist, of that city.

**Praised by Tamagno.**—A new comer, Albano Seismit-Doda, whose work as a teacher and composer has been warmly praised by Tamagno, has settled in this city and will teach. Signor Seismit-Doda received the prize for an instrumental quartet in open competition at the Royal Conservatory, Florence, some years ago, and a two act opera from his pen, Jole, was presented in Venice with success. He has completed another lyric opera, in two acts, Medio Evo.

## Second Æolian Recital.

THE second Æolian recital was given on Thursday evening last, November 14, in the exhibition hall of the Æolian building, 18 West Twenty-third street, with the assistance of Miss Marie L. Brackman, contralto, and Mr. Hans Kronold, 'cellist. Mr. Vicente Toledo was the Æolian conductor and accompanist controlling the consol which set into action the fine pipe organ and a duet of pianos.

The program opened with Humperdinck's overture to Hånsel and Gretel on the organ, in which the reproduction of orchestral effects was really admirable. The manipulation of the registration stops the swells, and one tempo stop was all that was required from the performer who sat at the small cabinet, called a consol, and evoked the music from the organ a large distance away out, connected with the cabinet by small electric wires enclosed in a cable. More remarkable still, however, was the performance of a duet for two pianos, a capriccio, by Bruno Oscar Klein, in which the management at the consol was the same as with the organ, pedals and effects of time and tone being controlled by the performer at a lengthy distance from both instruments.

The music went not only with brilliant accuracy and precision, but with a great deal of sympathy and spirit, the matter of interpretation through the effects of the extra stops being largely at the performer's disposal.

Most remarkable of all was the work in a Grieg concerto of organ and two pianos in an absolutely perfect ensemble. If the Æolian continues at this rate one man will soon be able to control a whole orchestra. There was also given the introduction to Act III. of the Meistersingers, played on an Æolian with vocal tones, together with works for the various instruments of Mendelssohn, Dethier and Sousa. Excellent accompaniments for voice and 'cello were furnished by the Æolian Grand.

A large audience was present. Mr. Kronold, always a sympathetic and refined artist, played Bruch's Kol Nidrei, among other things, and Miss Brackman's singing was enjoyable.

## Paderewski's Second Recital.

PADEREWSKI'S second piano recital was a formidable affair. At 8 o'clock last Saturday afternoon the sale of admission tickets was stopped, Carnegie Hall being jammed by a huge throng of women, with here and there a man. The program was one to tax the endurance of a great virtuoso or the most piano loving audience in the world, yet so successfully was it carried to a conclusion that the pianist was forced to play three or four encores at the close, and not until the Steinway piano was carted away did this music mad mob reluctantly leave the hall.

Here is Paderewski's program:

Sonata, op. 101.....	Beethoven
Impromptu, op. 142, No. 3.....	Schubert
Songs without Words, op. 62, No. 1.....	Mendelssohn
Spinning Song.....	
Variations (on a theme by Paganini), op. 35.....	Brahms
Prelude, D minor, op. 24.....	
Nocturne, op. 48, No. 1.....	Chopin
Etude, A minor, op. 25, No. 11.....	
Mazurka, op. 33, No. 4.....	
Polonaise, F sharp minor, op. 44.....	
Cracovienne Fantastique, op. 14.....	Paderewski
An Bord d'une Source.....	
Etude de Concert, No. 2.....	Liszt
Rhapsodie, No. 2.....	

The Polish virtuoso threw no especial illumination on the great Beethoven sonata, although he played it lucidly and musically. The Hellenic severity of Beethoven is seemingly not sympathetic to this warm blooded artist, who colors all he plays with his own individuality. His best performance of the afternoon was the stormy F sharp minor polonaise. This was nobly delivered, full of poetic passion and the poetic pain we know as Chopin's. The C minor nocturne was given very broadly and dramatically, and of course the Rosamund variations were sung with sweet fervor. Blurred at times were the D minor prelude

and the A minor study. Here again Paderewski reveals his limitations. He read these numbers almost orchestrally—it is a modern trick to treat Chopin so—but clarity and euphony are thereby sacrificed.

None but the hypercritical could cavil at the playing of the B minor mazurka. It was better than De Pachmann at his best. As a matter of fact Paderewski seeks to bind himself to no school. He is amazingly versatile, but pays the penalty of his versatility, as must all mankind. Technically he is stronger than ever before, but he cannot, or perhaps will not, bind himself to specialties in execution and style. He would be Rubinstein or nothing. So his critics must be permitted to take their little fling at his flaws—flaws that never for a moment obscure the brightness of his great talents. He plays some music better than others. That is a truism. We admire him more in the measures of Chopin than in Brahms' chilly technical magnificence. The Paganini variations do not show us our Paderewski. Perhaps he is not altogether in sympathy with the dazzling problems. The fact remains, however, that he does not play these variations with technical splendor and overwhelming brilliancy.

His own Cracovienne—he played it here several seasons ago—is a very graceful, grateful bit of piano literature. He had to repeat it. The Liszt numbers were lovely examples of filigree workmanship, and after the Liszt rhapsody he had to respond with Rubinstein's Valse Caprice, his own Menuetto and Chant du Voyageur. It was a great triumph for him.

The third recital occurs Saturday afternoon, December 14.

## Perry Averill.

MR. PERRY AVERILL, who returned last week from a concert tour in Canada, has been winning fresh laurels in the Dominion. The Montreal Daily Herald speaks of him in the following terms:

"Mr. Averill has a high baritone of good range and power, even and steady in quality and sweet in tone. He sang the Valentine cavatina (Dio possente) from Gounod's Faust, and for an encore Faure's Les Rameaux, and infused both selections with an emotional fervor that was deep and true."

The Toronto World says: "Mr. Perry Averill, whose baritone voice is of excellent quality and power, sang the Toreador song from Carmen with much dash and distinction, and for an encore gave a new and very lovely song by Tosti."

These are only two of the many laudatory press clippings with which he has come home. He is now very busily engaged every day at his new studio, 230 West Fifty-ninth street, where he has a large number of pupils studying with him. In addition to this work he has received the honor, accorded to very few Americans, of being engaged to sing with the Philadelphia French and Italian opera company. He will make his first appearance next week in Lohengrin. This engagement will not in any way interfere with his New York work, and he has already booked many engagements for public concerts and fashionable "at homes."

He has announced his intention of following his successful song recital of last winter with a series of three programs, which he will give in conjunction with Mr. Orton Bradley, the pianist, on three Thursday afternoons, December 5, 1895, January 2, 1896, and February 13, 1896, in Carnegie Music Hall.

Mr. Averill is certainly one of the busiest men in New York.

**Ogden Club's First Concert.**—The first subscription concert, season 1895-6, of the Ogden Musical Club, under the management of Mme. Ogden Crane, will take place in Chickering Hall, New York, on Friday evening, November 22. The object of the club is to afford to new voices which have been thoroughly trained practical lessons in part singing and choral work in public, and to bring to the attention of the musical world those true voices which are now from the need of presentation unknown. It is also aimed to engender among the people a love of vocal music.

## Rivarde Plays.

LAST Sunday night Rivarde, the Franco-American violin virtuoso, made his debut in New York city in Carnegie Hall. Mr. Anton Seidl and his Metropolitan Orchestra assisted, and this was the program presented before a very crowded house:

Overture, In der Natur.....	Dvorák
Air from L'Etoile du Nord.....	Meyerbeer
Mme. De Vere-Sapio.....	
Concerto No. 3, for violin, with orchestra.....	Saint-Saëns
Allegro non troppo.....	
Andantino quasi Allegretto.....	
Molto Moderato e Maestoso, Allegro non troppo.....	
Mons. Rivarde.....	
Theme and variations, Death and the Maiden.....	Schubert
Waltz, La Libellule (The Dragon Fly).....	Saint-Saëns
(New; first time.)	
Mme. De Vere-Sapio.....	
Hungarian Airs, with orchestra.....	Brahms
Mons. Rivarde.....	
Good Friday Spell, Parsifal.....	Wagner

Rivarde made an instantaneous hit. His style is feminine, his school Parisian. He has a romantic temperament and plays with a sweet sentiment that might easily become cloying, but that the tact and artistic taste of the young man save him from excess in anything. His technique is not a starting point in a criticism of his work. He has abundant execution and his bow, seemingly angular and not at all graceful, is in reality free and forceful.

He played the charming Saint-Saëns concerto with plenty of spirit and musical feeling. His tone is not large, but it is penetrating and musical and in cantabile delicious.

He may easily be classed in the French school—a school in which elegance of style, finesse and brilliancy predominate over the more passionate, virile utterances of the German school. Rivarde can "say" things on his instrument in the most charming fashion. He plays warmly, but without abandon. His is not the delicious temperament. The andantino of Saint-Saëns was purely played until the end, when the harmonics were a shade flat. The entrance, too, of the third movement was marred by some minor impurities. But his playing as a whole is clean, sympathetic and delicate. Double stopping, thirds, octaves and sixths were given with the greatest ease, and it may be set down without further premise that in Achille Rivarde we have a distinguished artist.

The Ernst Hungarian Dances were well given, but lacking a little on the score of passion and breadth. His encores were some Spanish dances by Sarasate, Wieniawski's Airs Russes, played with great fire and finish, and a melody by Tchaikowsky. Rivarde is slender and interesting looking. He wears his locks à la Sarasate, and he is unquestionably of magnetic mold.

Aimé Lachaume accompanied him at the piano most artistically.

Clementine De Vere-Sapio sang an antique aria from Meyerbeer's L'Etoile du Nord, and was accompanied to frosty tonal altitudes by two flutes—Messrs. Wiener and Kurth. The opening cadenza was a miracle of musical absurdity, but arias of this sort seem to obtain so far this season.

She deserves the gratitude of jaded concert goers for introducing a new and delightful valse song, The Dragon Fly, by Saint-Saëns, a number destined to have a vogue with coloratura soprani. The song is full of humming life and exotic color, and vibrates between Carmen and the Jewel Song in Faust. Madame Sapio, although not in the best of voice, sang with much brilliancy.

The orchestra, under Mr. Seidl, played Dvorák's overture from the Trilogie, and it seemed more Wagnerian and Schubertine than ever. Its close is certainly from the Feuer Zauber. The Schubert theme and variations from the D minor quartet were not very well played, besides being out of place at a popular concert.

This was the last of the present series of Sunday night concerts in Carnegie Hall.

**Mme. Janotha Here.**—The eminent pianist Mme. Janotha arrived here suddenly and without warning on the Campania last Sunday.



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## Wagner in Cincinnati.

CINCINNATI, Ohio, November 15, 1895.

IT is not often that Cincinnatians have an opportunity of witnessing the opening of an operatic tour or of having noted European singers make their American debut in one of their theatres.

The Damrosch opera at the Walnut Street Theatre is therefore an all absorbing topic. The repertoire for the week was, Tuesday night, *Die Walküre*; Wednesday night, *Lohengrin*; Thursday night, *Tannhäuser*; Friday night, *Meistersinger*, and Saturday afternoon, *Tristan and Isolde*. The *Walküre* was cast as follows:

*Siegmond*.....Herr Max Alvary  
*Sieglinde*.....Frl. Johanna Gadski  
*Hunding*.....Herr Conrad Behrens  
*Wotan*.....Herr Emil Fischer  
*Fricka*.....Frl. Marie Maurer  
*Brünnhilde*.....Frau Katharina Klafsky  
*Gerhilda*.....Frl. Minna Schilling  
*Helmwige*.....Frl. Gisela Stoll  
*Ortlinde*.....Frl. Risa Eibenschütz  
*Waltraute*.....Frl. Marie Maurer  
*Siegmund*.....Frl. Marie Mattfeld  
*Schwertleite*.....Frau Lena Goettlich  
*Grimgerde*.....Frau Lena Hartmann  
*Rosswaise*.....Frl. Mathilde Denner

Max Alvary was to have sung *Siegmond*, but was reported indisposed. To tell the truth, his indisposition was providential, for Alvary is not a favorite here; he sang here last winter in concert. You of Gotham who know the immaculate *Siegfried* know what that means.

The three parts that stood out conspicuously were the *Wotan* of Emil Fischer, the *Sieglinde* of Frl. Gadski, and the *Brünnhilde* of Frau Klafsky. Mr. Damrosch has made great claims for Klafsky, and they have been fully justified. I think that even New York, which clings to the memory of Lehmann, will unreservedly admire Klafsky's *Brünnhilde*. Klafsky is an artist to her finger tips. Her voice is rich, warm and flexible, and its compass is almost limitless. It shows nothing of the wear which is popularly supposed to be inevitable after a long service in Wagnerian opera. She acts with intense dramatic fervor, her poses are stately and naturally graceful.

Gadski was a charming *Sieglinde*, particularly in the first scene with *Hunding* and *Siegmond*.

The one weak spot in the cast was the *Siegmond*. Herr Eichhorn, a new addition to the company, from Dresden, has a voice of pleasant quality, though scarcely heavy enough for the part, but is an awkward actor. He was evidently new in the part and frequently neglected the many pantomimic details that Wagner's music makes absolutely essential. Yet his *Siegmond* was cut and dried; when he fell one knew beforehand exactly how and where he would do it.

As *Wotan* Herr Fischer was the same admirably expressive actor that he always is. The play of passions in the scene with the meddling spouse, *Fricka*, was strongly marked. His voice still meets the requirements of the part. Behrens seemed to be a bit husky; his *Hunding*, however, was effectively picturesque.

The *Walküre* was well staged, though there was little attempt at cloud effects in the second act. Apropos of clouds, the duel between *Hunding* and *Siegmond* came near having an original ending. Klafsky, who weighs — but let that pass, refused to trust herself on the scaffolding, and *Siegmond* had to do without *Brünnhilde's* aid. It was well he did not appear aloft, for the ponderous Fischer (*Wotan*) in attempting to break *Siegmond's* sword fell half way through the scaffolding, and the bridge of rocks swayed as if all Walhalla were crumbling to earth. This little contretemps was due to the fact that no dress rehearsal had been held. The costumes were exceedingly handsome and appropriate.

Mr. Damrosch has unquestionably the best orchestral material that ever accompanied an opera company on an American tour. His brass is virile and certain, his woodwind soft, in fact a bit too Frenchy, if anything, and his strings of exceptionally good quality. Mr. Damrosch has a deep, keen appreciation of the work before him. Every

detail of his production shows the scholar and the sympathetic disciple, yet there is still lacking, though by no means as markedly as formerly, a certain element, call it hypnotism if you will, that seems to mold the whole into the individuality of the conductor. Nevertheless this lack of individual force, of personal expression, is offset by a combination of qualities that are scarcely found in one man. As one listened to the marvelously well drilled Valkyries, to the perfect balance and even quality of the orchestra, one wondered how many conductors could have perfected such an ensemble, for let it be understood that the performance in its entirety was of passing excellence. Mr. Damrosch deserves every bit of success that has rewarded his efforts.

There were the usual cuts in the *Wotan-Brünnhilde* dialogue.

## LOHENGRIN.

*Lohengrin*.....Herr Barron Berthald  
*Elsa*.....Frl. Johanna Gadski  
*King Henry*.....Herr Conrad Behrens  
*Telramund*.....Herr Demeter Popovici  
*Ortrud*.....Frl. Gisela Stoll  
*Heerrufer*.....Herr Wilhelm Mertens

Mr. Damrosch did not conduct Wednesday night, but sat in a box with Frau Klafsky and Mr. Frank Van der Stucken, while Herr Lohse, Klafsky's husband, took the leader's place.

Apropos of Van der Stucken, one of the first things Mr. Damrosch did after his arrival in Cincinnati was to invite our new symphony conductor to conduct the regular Damrosch concert in New York on January 8. Mr. Van der Stucken will probably accept.

The production of *Lohengrin* was somewhat hampered by the size of the stage, yet it was in some respects a remarkably strong and effective piece of work.

The striking features of the performances were the extraordinarily good chorus singing and the dramatic, intensely realistic *Telramund* of Popovici. It is easy to understand how Popovici scored a great success as *Telramund* at the last Bayreuth festival. No *Telramund* was ever as terribly in earnest in his designs. When he was felled to the ground by the *White Knight* he arose as if involuntarily to continue the struggle, though he had no weapon. It was in realistic touches like this that his *Telramund* excelled. This was the singer's first appearance in America. When you see him in New York I trust you will form new ideals of *Telramund*.

Mr. Berthald's voice is too lyric, too Frenchy, to fill you with the voluptuous thrills such as we experience on a lofty Alpine summit when, with our head in the blue ocean of air, we look down on the mountain ridge and valleys below, to quote Wagner. Instead of the "extreme limit of human potentiality," Mr. Berthald's voice suggests the Bohemian Girl and the ilk.

Frl. Gadski, whose personality goes far to establish her in the favor of an audience, is one of the most reliable of Mr. Damrosch's singers. Her voice, however, seemed a bit tired by comparison with her *Sieglinde* of the evening before. The orchestra again distinguished itself. With the exception of a little disagreement in the woodwind family it did its work with wonderful responsiveness. Nothing could be finer than the subdued passages of the accompaniment in the first scene of the first act. The stage pageant was a picture to be remembered. The costumes were particularly brilliant and accurate.

The chorus was really remarkable. I never before heard, either in the Fatherland or this country, the chorus of the first act of *Lohengrin* sang in tune. When the tenors reach the high notes the whole chorus invariably flats. Wednesday night the tenors were made to take a falsetto and by this simple means the whole chorus was sustained. The chorus was at all times certain and well balanced. In fact this was the primary cause of the long sustained applause and numerous curtain calls that followed the second act. Mr. Damrosch was repeatedly called for, as if that amiable young musician were expected to have the poor

taste to respond when another was conducting. Herr Lohse, by the way, is an admirable conductor.

## TANNHÄUSER.

*Tannhäuser*.....Barron Berthald  
*Elisabeth*.....Johanna Gadski  
*Herman, Landgrave of Thuringia*.....Conrad Behrens  
*Wolfgram*.....Wilhelm Mertens  
*Biterolf*.....Gerhard Stehmann  
*Walter von der Vogelweide*.....Paul Lange  
*Reinmar*.....Edward Bromberg  
*Heinrich, the Scribe*.....Albert Geleng  
*Venus*.....Louise Mulder  
*Shepherd*.....Marie Mattfeld

The performance of *Tannhäuser* was scarcely as effective as the *Lohengrin*. It was strong and weak in spots.

The trustworthy Gadski gave a faithful performance of *Elisabeth*, keeping close to the tradition. Mr. Berthald's *Tannhäuser* was watery. The bewilderment, humiliation, remorse, the victory of the pure love over the baser passion, the dawning hope of expiation through self-denial, the gamut of the passions that follows *Tannhäuser's* Venusberg song was utterly beyond the singer's dramatic powers. Again in that scene which has been so fitly called a drama within a drama, where *Tannhäuser* tells the story of his pilgrimage to Rome, Mr. Berthald was beyond his depths. Frl. Mulder as *Venus* and Behrens as *Herman* were excellent. Herr Mertens' *Wolfgram* was acceptable, though his voice is of a muddy color.

The more one hears of Mr. Damrosch's orchestra the more one admires its perfect pliability. The horn quartet in the first act was simply delightful. Nothing truer or more mellow in tone could be imagined. Mr. Damrosch made his contrasts clear, his climaxes expressive. The scenery was effective. The scene with the Warburg in the distance was an exceptionally fine bit of modern scenic art. The minor parts in the opera were well done, but one of the best things in the performance was the hunters' septet in the first act.

I am convinced that the Damrosch company made a powerful impression. In New York, with Ternina, of Munich; Klafsky, Gruening and Popovici, of Hamburg, a chorus of unusual excellence, and his admirable orchestra, Mr. Damrosch ought to awaken even the enthusiasm of the critic of the *Evening Post*. By the way, Mr. Damrosch has bought a Meistersinger cowhorn for Mr. Finck's special benefit.

Ternina could gain permission to come to this country but for a few weeks, so that she will sing only in New York. Wilhelm Gruening arrived here Thursday, and will sing *Tristan* with Klafsky at the Saturday matinée. A review of this promising performance will have to be left to the next letter.

The Damrosch engagement has been a financial success; had the auditorium been twice as large the profits might have doubled. Next year the new music hall, with its ample stage, will be completed. One hundred thousand dollars is being spent in turning the old hall into a modern opera house.

Not since the days of Theodore Thomas and the establishment of the College of Music have musical interests in Cincinnati received such a mighty impetus as they have this winter. The establishment of a permanent symphony orchestra under Frank Van der Stucken's direction, the May Festival, a season of Abbey & Grau opera, another of the Hinrichs company are among the season's bookings.

Last week Mr. A. Howard Hinkle, who for years has been the patron saint of operatic enterprises in this city, and to whom we owe the remodeling of Music Hall, issued a circular suggesting the formation of an opera association on the plan of the May Festival. Mr. Hinkle proposes to organize a local chorus of 100, to engage the best available soloists, bring to this city one or two established orchestras and combine forces with the Cincinnati Orchestra for a limited opera season each year. We understand that German opera will be given.

Mr. Damrosch has been lecturing on the Trilogy before the Woman's Club. On the lecture platform I think Mr.

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The first concert of the newly established Symphony Orchestra will be given November 30. Mr. Van der Stucken's program is:

Symphony in D major.....J. Haydn  
Aria, Pallas Athénée, from Phryné.....C. Saint-Saëns  
Mme. Clementine De Vere-Sapio.

Poème Lyrique.....A. Glasounow  
Marche Miniature.....P. Tchaikowsky  
Overture, A Dream on the Volga.....A. Arenski  
Songs.....Mme. Clementine De Vere-Sapio.

Suite, Les Erynnés.....J. Massenet

The orchestra will get three of its men from Belgium, the concertmeister, the first flute and the first oboe.

Joseph Marien, the new concertmeister, is a pupil of Antoine and Joseph Bacot, of the Antwerp Conservatory. He has earned an enviable reputation as a soloist and as concertmeister of the Harmonie Orchestra in Antwerp. He has become a member of the faculty of Miss Baur's Conservatory of Music.

Mr. Peter Rudolf Neff, president of the College of Music, has resigned again, and this time definitely. It is hinted that Mr. Frede Alms will be his successor, though the musical direction of the college will probably be placed entirely in Mr. Van der Stucken's hands.

ROBT. J. CARTER.

## Something About the Nikisch Affair.

"WORMWOOD AND GALL!"

Editors The Musical Courier:

MORE than a year ago I had occasion through the columns of THE MUSICAL COURIER to protest against the unjustifiable personal attacks (thinly disguised as musical criticism) made upon Mr. Arthur Nikisch by a reporter on the Boston Herald, one Woolf, and if you will permit me I should once more like the use of your paper to protest against such methods of criticism—methods no less objectionable at that time than are his present efforts to belittle and cry down Nikisch's overwhelming European triumphs:

The diatribe to which I refer—and which is, in fact, the cause of my present protest—appeared in last Sunday's Herald, under the heading New York and Nikisch.

In so malicious an article, where one misstatement follows closely upon another's heels, it is well-nigh impossible and would take far too much time to answer them in detail; but let me say here, without preamble, that this contemptible attack upon Nikisch is false from beginning to end.

The man Woolf claims to be unaware of the tremendous successes scored by Nikisch in Leipzig, Berlin and London—successes chronicled by nearly every European journal of repute. While, ordinarily, Mr. Woolf would have no difficulty in convincing me of his ignorance on almost any subject, I frankly confess that I question his "child-like" lack of information in regard to Mr. Nikisch, for even presupposing that he has not seen the leading foreign papers, it must have been difficult indeed to have ignored the finely written accounts published in THE MUSICAL COURIER of the first Gewandhaus concert, as well as the first Von Bülow Philharmonic concert—reports which described in detail the tremendous enthusiasm excited by Nikisch's magnificent conducting and his great and well merited success. It is doubly difficult to credit this man Woolf's statement that he has not seen these articles, when he is, evidently, an indefatigable reader of THE MUSICAL COURIER, since nearly every item in his column headed Musical Notes appears to have been taken bodily from THE MUSICAL COURIER without even the courtesy of mentioning the New York paper.

Then Mr. Woolf proceeds to vituperate and abuse the New York public in general, and the critics in particular; he says with pompous certainty that "New York critics have always been eccentric in regard to conductors and do not seem to know exactly what they really want in that regard."

"Exactly—really" is bad English, and the entire statement absurd, since the New York public and critics have proved that they know precisely what they want, and have arrived at that decision without Mr. Woolf's valuable (?) assistance. New York realized that Nikisch was a great genius and was not slow to chronicle the fact; it also recognized the incompetency (to put it mildly) of Paur, and refused to accept him or attend his concerts, which I should call a proof of common sense, rather than any evidence of eccentricity. Had the positions been reversed, and Paur been called a great conductor, then Mr. Woolf might have had occasion to stigmatize the New York public and critics as "eccentric," dishonest, or even both; as it is, Mr. Woolf can continue to champion his "forlorn hope" i. e., Paur, and to vilify and throw mud (one of his own delightful figures of speech) at other and abler conductors, since it can neither hurt Nikisch nor advance Paur one iota.

As to the booming and paving the way, to which he alludes, let me remind him that Nikisch is not in need of either service, and I wish, to suggest to Woolf also that there are critics who have no "axes to grind," and who can therefore praise fearlessly when the occasion justifies it—a fact that Mr. Woolf seems, curiously enough, to have altogether forgotten.

To his mind, competent critics are those who will give unlimited praise to Emil Paur, who are willing (to use his own choice diction) "to smear him with commendation, to rejoice in him, to pick from his coat lappels ["lappels" is written with only one p, not two, Mr. Woolf] such little bits of fluff as may have wafted thither, and to smooth him down generally, until at last they find themselves almost impoverished in terms wherewith to sound his praises." A charming description this, and Woolf's own method of procedure with regard to Paur.

Now the question that interests me for the moment, as well as many other Bostonians, is by what right does this man presume to say "Boston desires this" or "that"? Of course one understands that he takes this means in order to bolster up his own opinion, and to have an excuse for many things that he would hardly dare to write on his own responsibility, but he is over-presumptuous and should be forced by the paper that employs him to confine himself to facts. He has indeed a most monstrous idea of the small place he occupies in our musical community when he takes it upon himself to express Boston's musical views through the medium of his own distorted imagination; in fact, it is about time for this sort of thing to stop, for the man seems to have quite forgotten that primarily he is "hired" to write for the public—a very patient and long-suffering public, that of Boston, I admit—but there are limits even to its endurance, and the cowardly nature of these personal attacks cannot fail to arouse a feeling of disgust even in so tranquil a community as our own. A paper of the standing of the Boston Herald should not permit the man Woolf to insert vindictive, personal articles in a column headed Matters Musical. The Boston Herald is not only one of the representative papers of Boston, but of the East, and as such should note the insertion of articles of the same nature as those that formerly graced—or disgraced—the columns of a small sheet called the Gazette!

In the New York World of November 3 Reginald De Koven writes that "after the many detrimental things said in regard to his work, the surpassing success that Mr. Nikisch has been meeting with both in Leipzig and Berlin must be rather gall and wormwood to some critics."

That Mr. Nikisch's success is "wormwood and gall," and more, to Mr. B. E. Woolf, is proved conclusively by his latest article, in which he, too, snarls and barks at De Koven for having so neatly described his (Woolf's) own state of mind. For this offense De Koven is courteously referred to as "seizing a few moments from his industrious composition of music by other composers," in order to write of Nikisch.

Now this is an insult to which few men would stoop; nevertheless, with such an accusation; one must consider the source from which it comes, and I would counsel Mr. De Koven, however tempted he may be, not to enter into

a controversy with the man, but to bear in mind the French code of duelling that forbids a gentleman to enter into combat with any other than a gentleman.

Woolf also refers to Mr. De Koven's success as a composer of light opera as "only an indication that some people like the sort of music he provides." This is really amusing, since Woolf, in his "would-be-popular" opera of last year, appealed to the same class of people, and has to record a dismal and distinct failure, notwithstanding his collaboration with a young society man, whose cleverness with the libretto Woolf hoped would bridge over the obvious deficiencies of the musical score, besides bringing social recognition. This, however, it failed to do; so I think if I were Mr. Woolf I should be somewhat chary of criticising composers of better and more successful works; but the suspicion dawns upon me that he is jealous of De Koven, too. In short, success of any kind seems to grate upon Woolf's sensitive nerves, for he grows clumsy, loses his head, and finds the whole world in error because it recognizes and extols Nikisch's great ability. Indeed his temper becomes very much ruffled, for he proceeds in his usual polished fashion, to call everyone "a fool!" "Fools!" he says. The Berlin musical public! the Leipzig musical public! the New York musical public! the critics of all these cities—"Fools! All fools!" And all because of Nikisch!

It does seem a trifle like "wormwood and gall"—doesn't it?

In this instance, however, Woolf has shown his hand too plainly, for his unworthy attack has simply brought upon him the just condemnation of those people who have come to know his motives—and the whole article therefore serves no purpose save to recoil upon its author's own head! How truly Colton spoke when he said: "Envy, if surrounded on all sides by the brightness of another's prosperity, like the scorpion confined within a circle of fire, will sting itself to death."

R. G. BROWN.

BOSTON, Mass., November 14, 1895.

## Arthur Nikisch at the Gewandhaus.

Mr. Woolf can find THE MUSICAL COURIER's position endorsed in his own city, where the Transcript of November 14 published the following translation:

The Leipzig correspondent of the Berlin Musikalisches Wochenblatt writes as follows concerning Mr. Nikisch's conductorship of the Gewandhaus:

"We were found fault with a while ago in certain quarters when we joyfully added the words 'at last' to our communication touching the change of conductor for the subscription concerts in the new Gewandhaus, especially as we stood alone among our contemporaries of the press with this unconditional exclamation. Only he who has known our long expressed opinion—which we have verified numberless times—that Prof. Dr. Reinecke, with his severely conservative views and tendencies, was not the conductor to keep the famous institution up to its former standard, let alone improving it, in the matters of selecting programs and performing both older and more modern works with the same painstaking enthusiasm—only he who has known this opinion of ours, who has shared it, and hoped with us that Dr. Reinecke might be moved by some of the many jubilees which it has been granted to him to celebrate in his increasing old age, to take the initiative in placing the conductor's baton in younger hands, will have found our 'at last' entirely in place.

"Like many another artist who has begun to grow old, Dr. Reinecke could not recognize the right moment to resign a position which imperatively demanded fresher strength than his; he thus much lessened the feelings of gratitude due him, in spite of the above mentioned inadequacy, for his long years of artistic labor in the position he has just left. But it seems wholly incomprehensible that, after at last sending in his resignation, and after the directors of the Gewandhaus concerts, with a generosity hitherto unexampled in such cases, had insured him the full amount of his previous salary as a pension, he should still bear the directors a grudge, and even propose—as has been reported—to take official leave of his audience at a farewell concert,

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instead of conforming to the directors' wish, or at least being present at the first concert given under the new artistic leadership; by doing this he might have silenced the rumors recently set afloat to the directors' discredit, which rumors were calculated to give rise to the involuntary question: "Où est la femme?" His staying away from the concert had the further disadvantage for him that he thereby missed hearing the overture to his own opera of Manfred—which had piously been placed at the beginning of the program—performed in a way that would surely have silenced all his doubts as to the future fate of his works in that place, a performance which seemed to us, and to many others, far more impressive than any we had heard before at these concerts.

"The début of Mr. Nikisch's is to be spoken of in the same terms as his performance of the two next following symphonies, by Schubert (B minor) and Beethoven (C minor). What we first declare to be an eminent improvement upon previous conditions is the accuracy with which the instruments of our excellent orchestral players were tuned from the beginning of the concert. Other happy factors were to be recognized in the way of a more perfect blending of the whole mass of tone, resulting from a change in the position of some groups of instruments, and especially in the nobler tone of the whole wind group, owing to the purchase of new brass instruments of the best quality.

"To these external advantages of the performance were added so genial an intellectual conception and such perfect technical finish in dynamic and rhythmic respects that one could not remember to have heard the overture and the two symphonies given with such perfection here before. One could not get over his delight and emotion, especially at the enjoyment of Schubert's and Beethoven's music. Beethoven's 'fifth' came in especially for a thorough rehabilitation in the matter of conception; Nikisch, following in the footsteps of the greatest Beethoven interpreter, Richard Wagner, yet without clinging slavishly to his directions, found the way to give the most impressive expression imaginable to the profound passionateness, the dramatic fire and the jubilant joy that resound in the master work.

"One could see that the orchestra followed its new leader with incomparable enthusiasm, and he himself, thus placed at the head of so faithfully devoted an organization, and one ever animated with the best artistic spirit, must have had a genuine home feeling for our city on this first evening. The warm reception given Mr. Nikisch as he first came upon the platform, and which grew with every number till it became a wholly enthusiastic ovation, can only have increased this home feeling. It was perfectly evident, even on this opening evening, that the engagement of this talented conductor was a gain of the most far reaching importance to Leipzig, and most especially to the Gewandhaus concerts; and this was probably felt by most of those present.

(Signed) "F."

**A Gaul Recital.**—The following press notice was printed on November 9:

"Prof. Fritz Gaul and his sister, Miss Cecilia Gaul, were the performers yesterday afternoon at the Peabody recital. The opening number was Bach's sonata in C minor for violin and piano, in which Professor Gaul exhibited his skill in playing music of the order characteristic of the old master. Miss Gaul followed with a barcarolle by Rubinstein, a ballet air from Gluck, transcribed by Joseffy, and a transcription of the waltz from Strauss' opera, The Bat. Miss Gaul played the selections with great care, her delicacy of touch and grace in execution eliciting warm applause. Sinding's sonata in C major for piano and violin was the concluding piece. It is a modern composition, pleasing, and at times somewhat showy, but not specially remarkable for depth or breadth. It was well played."—*Baltimore American*.

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### First Philharmonic Concert.

THE first of this season's concerts of the New York Philharmonic Society was given in Carnegie Hall last Saturday evening. The public rehearsal occurred Friday afternoon. The attendance was large at both functions, and demonstrated that the society has not lost its hold on the affections of our music loving community.

This concert served to introduce to us Mr. Franz Ondricek, a much heralded Bohemian violinist. He is an artist of strong individual bent, and as a player fiery, passionate and intensely musical. We have heard Dvorák's A minor concerto from Miss Maud Powell, who introduced it here, and while it is symphonic in scheme, as is Brahms' violin concerto—and not always grateful in the solo part—it is an interesting work, full of life and color. Ondricek played its rugged measures with the greatest enthusiasm and abandon. His tone is large and compelling, but not velvety. His attack is sometimes brutal and his passage work a little rough, but the man has the true virtuoso manner, broad, dashing, and he is very magnetic. He phrases broadly and his school is sound and solid. Not graceful but virile is this little man with the handsome Slavic head.

The Ernst Hungarian airs were his second number. In this rather banal and not very musical work Ondricek let himself loose and his fantasy was contagious. Technically he deserves to be ranked with the modern giants of fiddle playing, although his ideals are not those of Ysaie, Marsick, Marteau and Rivarde. He has temperament and a commanding musical intelligence, and he sometimes allows his feelings to run away with his head. This was noticeable in the encore he played at the public rehearsal—a bristling, ugly arrangement of the Erl King. It was not a well sounding piece and all but impossible. To play this song with its accompanying scale figure is an absurd feat on four strings.

Ondricek can be very tender in cantabile, although his G string was criticised for its harsh quality. At the evening concert he gave a good but by no means remarkable performance of the chaconne.

We would like to hear him in other works before we venture to pass judgment on his full measure of ability. That he is an individual artist, well trained and possessing a big musical temperament, everyone knows.

His success at the Philharmonic concert was enormous. He was recalled six or eight times.

It is a holy and a wholesome habit to attend the Philharmonic concerts, and as it is the best band New York city boasts it ought to be patronized. But it is useless to close one's ears to the fact that the society does not rehearse sufficiently. After hearing the performance of the Boston Orchestra Friday evening there is no doubting the fact. The Philharmonic Society contains much good material—it might profitably enrich its veins with younger blood—but of what use is this material if it is not molded into plastic perfection?

It is not Mr. Seidl's fault that rehearsals are so few and far between. It is not his affair, so of what avail is it to challenge comparisons with Boston's orchestra? That organization is like a racehorse in the finest training. It is constantly rehearsed, and could play as well without Mr. Paur as with him. He stepped in after Henschel, Gerike and Nikisch had polished the orchestra up to the highest degree of technical perfection.

The Philharmonic Society seemingly does not care or else is criminally ignorant of this fact. New York people have ears. We cannot with impunity attend a public rehearsal of the Philharmonic Society and a concert of the Boston Symphony Orchestra on the same day. Comparisons are inevitable. To be sure the Philharmonic Orchestra plays with plenty of rugged swing and honest fervor, but we require more from an orchestra nowadays, and that more can come only through assiduous practice. Where is the pride of the society?

Mr. Seidl does all that is possible for conductor to do with his limited opportunities.

These remarks are not intended to be unfriendly strictures, but we feel that the time has come to tell the truth. We hinted at all this last season, and there was a storm.

"What! the Philharmonic Society not the best band in the land? Absurd!" was heard from many quarters.

Not only is it not the best band in the land, for it is immeasurably below the Boston organization, but it cannot be rated in the same class with Theodore Thomas' Chicago Orchestra. There you have harsh facts, gentlemen. So pray rehearse more frequently, else further deterioration is inevitable.

Schumann's B flat symphony was the pièce de résistance, but was not very well given, the strings in particular being the chief sinners. In the Wagner Faust overture, which was read with a view to its sonority, the brass choir was simply obstreperous. Mr. Seidl's dramatic conception was marred throughout by unnecessary roughness of execution. Neither was the Bach-Esser toccata in F calculated to show the work of the society in an amiable light. For the sake of civic pride rehearse, gentlemen of the Philharmonic Society, rehearse!

At this concert the Philharmonic Society distributed inclosed in its programs the following circular:

In Memoriam

WILLIAM SCHARFENBERG,

Died August 8, 1895.

The Philharmonic Society of New York, being desirous of paying tribute to the memory of one of the most worthy of its founders, has caused this minute to be entered upon its record and published in its official program.

Mr. William Scharfenberg was born in Germany in the year 1819. He came to this country in 1838 and made his first public appearance at the age of nineteen as a piano virtuoso at a concert in Apollo Hall, this city, November 15, 1838. His technical skill and lofty ideal as an artist immediately attracted the attention of those most cultivated in musical knowledge and art, and he became one of the prominent members of the musical world of the time.

It was at a meeting at which he, with other leading artists, was present in the early part of the year 1842 that the idea of a permanent orchestral society for the city of New York was agitated, the result being that on the second day of April, 1842, the first meeting of the Philharmonic Society was held for the purpose of organization.

From the inception of the plan Mr. Scharfenberg was one of its most zealous supporters. He was enrolled as one of the first actual members of the society, and at its first concert, December 7, 1842, performed the piano part of the quintet by Hummel. He became secretary of the society in its third season, vice-president in its ninth and tenth seasons, treasurer from 1852 to 1857, assistant director from 1858 to 1863, and president from 1863 to 1866. On his resignation as president he was elected an honorary member of the society. To the day of his decease he was one of its warmest friends and supporters.

The society now places on record its testimony of appreciation of the value of Mr. Scharfenberg's labors in its behalf, especially in its foundation period. These labors were not only manifested in the performance of the duties of the various official positions held by him, but in his continual personal zeal for its welfare. His memory will ever be cherished and honored by his successors in his chosen field of art.

**Lenox Choral Society.**—The Lenox Choral Society, of which Miss Maud Morgan is conductor, is to give three private subscription concerts during this season. The chorus of the society is composed entirely of women's voices, and the conductor is of course well known. At the first concert Mme. de Vere-Sapio and Mme. Camilla Urso are to be the soloists. Attendance at the concerts is limited to members of the society, of which Mrs. William Bradley Randall is the secretary.

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NOTE.—The great SAURET begins here January 10 with the New York Philharmonic Society.





**Wm. C. Carl Moved.**—Mr. Wm. C. Carl, organist, has moved from 6 West Twenty-first street, to 9 West Twenty-second street.

**Dr. Carl Martin.**—Haydn's Creation will be given by the Erie, Pa., Vocal Society on December 16. Dr. Carl Martin, of New York, is engaged for the bass rôle.

**Heinrich Meyn.**—Heinrich Meyn will be the soloist of the Apollo Sixteen at the Union League Club, New York, on November 26. He will sing the *Toreador* song from *Carmen*.

**Max Heinrich Will Sing.**—Max Heinrich, the well-known baritone, will be heard in New York during the season in concert and a number of recitals. He is at present on a Western concert tour.

**A Girl Pianist.**—A young Brooklyn pianist, Miss Mollie Quin, will make her first appearance on November 31 at Historical Hall, in Brooklyn. She will have the assistance of Xaver Scharwenka and other eminent artists.

**Scognamiglio.**—Mr. Enrico Scognamiglio, cellist, has returned to New York city and opened a studio at 138 Fifth avenue. He will continue to teach, will also play in public, and will correspond for two Italian newspapers.

**Beethoven Recital.**—A recital of five Beethoven sonatas, Appassionata, Moonlight, Pathétique, Waldstein and E flat, op. 31, No. 3, will be given by Mr. Robert Tempest on Saturday evening, December 7, in Independent Hall, Germantown, Pa.

**Heinrich Meyn's Success.**—Mr. Heinrich Meyn, the baritone, sang recently with great success in Kreutzer's opera *Das Nachtlager* in Newark, and will sing at the concert of the Mozart Club at Terrace Garden, New York, on November 17.

**Lillian Blauvelt.**—Lillian Blauvelt will sing in Handel's *Il Penseroso* in the first Oratorio concert on November 22 and 23. She will then start for the West, and return early in December, when she will sing at a number of Messiah performances.

**Martina Johnstone.**—Martina Johnstone, the young Swedish violinist, pupil of Joachim, who lately arrived in New York from Europe, is said to be a fine artist. Miss Johnstone made her first public appearance on Sunday evening, the 10th inst., at the Arion concert.

**Mulligan Organ Recitals.**—A series of organ recitals (fifth season) will be given at St. Mark's Church, Tenth street and Second avenue, New York, on the first Sunday evening of each month at 8 o'clock, by Mr. William Edward Mulligan. The organist will have the assistance of prominent soloists.

**Mary Louise Clary.**—Miss Clary, the contralto, in accordance with her present contracts will be heard this season in concert, oratorio or song recitals in nearly all the principal cities, including Boston, Brooklyn, Chicago, St. Louis, Cincinnati, Toledo, Pittsburgh, Philadelphia, Louisville and Washington.

**Gibson Organ Recital.**—Mr. Alex. S. Gibson gave an organ recital in the First Presbyterian Church of Bethel, Conn., on Friday evening, November 8, assisted by Mr. Wallace B. Curtis, baritone. The program embraced works from Bach to Gounod, and included adaptations of H. Hoffman and Gottschalk made by Mr. Gibson himself.

**Cincinnati Symphony Orchestra.**—The dates for the Cincinnati Symphony Orchestra concerts under Mr. Frank Van der Stucken are for the public rehearsals and concerts as follows: November 29 and 30, December 13 and 14, December 27 and 28, January 10 and 11, January 24 and 25, February 7 and 8, February 21 and 22, March 6 and 7, March 20 and 21 and April 10 and 11. There is one so-

loist announced for each concert except the fourth and ninth, appearing in the following order: Mme. Clementine de Vere-Sapio, Mrs. Vanderveer Green, Mme. Fanny Bloomfield Zeisler, Miss Lillian Blauvelt, Rafael Joseffy, Miss Gertrude May Stein, Mr. Emil Sauret and Mr. and Mrs. Georg Henschel.

**Kneisel Quartet Concerts.**—The Kneisel Quartet announce that their chamber music concerts will be given at Mendelssohn Glee Club Hall on the evenings of December 4, January 7, January 28, March 3 and March 31. At one of the concerts Arthur Whiting, of Boston, and L. Pourtau, the solo clarinetist of the Boston Symphony Orchestra, will perform for the first time Brahms' sonata in F minor for clarinet and piano.

**Historical Lectures.**—An instructive course of historical lectures will be delivered in the concert hall of the Broad Street Conservatory of Music, Philadelphia, by Hugh A. Clarke, Mus. Doc., instructor of theory in this school, assisted by several of the professors in the same institution. They will be on the development of music from the earliest stages to the present time. The first one will be given this evening, November 20.

**Inaugural Recital.**—Mr. Will C. Macfarlane gave the inaugural recital on the new organ of Union M. E. Church, Forty-eighth street and Broadway, New York, on Monday evening November 11, assisted by Mr. Perry Averill. Grierson, Guilman, Gregh, Haydn, Rossini, Jackson, Thomas and Wagner were the composers played. Mr. Perry Averill sang admirably the *Dio possente* from Faust.

**New Sawyer Songs.**—Frank E. Sawyer has composed two new songs, *Nuit de Printemps* and *A Little Thought*, which Miss Marguerite Hall will sing at the first private meeting of the Manuscript Club in Mendelssohn Club rooms, New York, on November 21. Mrs. Gerrit Smith has also a new song by Mr. Sawyer, *A Persian Dancing Girl*, which she will sing this winter.

**Carl Recital.**—The following was the program of Mr. Carl's recital on Thursday of last week. His performance was excellent, and the recital as a whole most interesting:

Concert piece (manuscript, new), B. Luard Selby (composed especially for Mr. Carl); Romanze, in A flat, Gustav Merkel; Gavob written in the ancient style, Ch. Neustadt (arranged by Mr. Carl); Toccata, from the Fifth Organ Symphony, Ch. M. Widor; Aria, from the Spectre's Bride, Antonin Dvorák, Miss Mary H. Mansfield; Caprice in B flat, Noel Ecosais, Alexander Guilman; Pique in D major, J. S. Bach; aria, from *The Inheritance Divine* (new), Harry Rowe Shelley, Mr. Luther Gail Allen; Marche Pontificale, Baron P. de la Tombelle.

**New York Philharmonic Club Dates.**—The New York Philharmonic Club dates from now forward are:

November 20, Trenton, N. J.; November 21, Frederick, Md.; November 22, Baltimore, Md.; November 23, Long Branch, N. J.; December 2 to 14, tour to Philadelphia, Washington, Pittsburgh, Johnstown, McKeesport, Pa., Cumberland, Md., &c.

February and March, tour West, including the States of New York, Ohio, Indiana, Illinois and Michigan. The club is booked for Buffalo, Cleveland, Detroit, Chicago, Indianapolis, St. Louis and other cities.

**Bjorksten Pupils' Success.**—Miss M. Adelia Brown, pupil of Mrs. Theo. Bjorksten, scored a great success at a concert given at the Opera House, at Albuquerque, N. M.

*The Daily Citizen* says: "The appearance of Miss Brown was the leading feature of the program. Her rich, sweet voice and perfect enunciation captured every heart in the audience." &c. Miss Brown has also been most successful at several concerts in Los Angeles, Cal. The perfect control of her voice and excellent style have specially been praised. It is gratifying indeed to observe that to-day abroad is not the only place where American talent can receive perfect training style and finish.

**Pittsburgh on Leonard Auty.**—This clipping, taken from a Pittsburgh paper, proclaims Mr. Auty's latest success:

It was stated in the *Dispatch* on Friday morning that this was the greatest quartet that had ever sung the great Händelian score in this city, and the statement is here repeated without qualification. Following the brief introductory phrases of the overture, the allegro of which was omitted, Mr. Auty arose and intoned the initial recitative with great purity of tone and with the artistic feeling and sentiment of pure oratorio method. In the aria following, likewise, Mr. Auty did full justice to the score, and singing without a tremor, in perfect tune, imparted to the music a degree of religious fervor strictly in keeping with prophetic promise of relief. In the second part of the

oratorio, in the air *Behold and See*, with preceding recitative, Mr. Auty fully sustained the high promise of his opening solo and sang with thorough effectiveness, entirely devoid of sensationalism. In his final solo, *Thou Shalt Break Them*, Mr. Auty used his voice to the fullest possible compass. Mr. Auty has not a big voice, but his tone carries with much power, his musicianly instinct is of the highest order, and his manner one of great repose.

**Jessie Howard Matteson.**—Jessie Howard Matteson, the contralto of the Clinton Avenue Congregational Church, Brooklyn, has removed her studio from Chandler's Hall to 586 Clinton avenue. Miss Matteson is a very entertaining concert singer and also a successful vocal teacher and conducts through the season a large class.

**Three Burmeister Concerts.**—Three evening concerts will be given in Baltimore by Mr. Richard Burmeister, pianist, the first in Lehmann's Hall on November 19, the second in Peabody Institute on December 7, and the third in Lehmann's Hall on January 7. At the first and third concerts eminent vocalists will assist. Miss Carlotta Desvignes, the contralto, will be the soloist of the first.

**Myrta French's Success.**—Miss Myrta French, the gifted young soprano, is meeting with marked success as soloist with Sousa's band. She will sing in New Orleans, Nashville, Indianapolis, Louisville, Knoxville, and ten other Southern cities before her return to New York, where many important engagements await her during December prior to her second tour with Sousa in January.

**Chopin Recital.**—Mr. Robert Tempest gave a recital of twenty-four Chopin études on Monday evening last November 18 in Natatorium Hall, Philadelphia, Pa., under the auspices of the Philadelphia Conservatory of Music. Mr. Robert Hurlbrink, basso, assisted with the Cardinal's Aria from Halévy's *La Juive* and Schumann's *Two Grenadiers*. The difficult task assumed by Mr. Tempest is certainly worthy commendation.

**A New Vocal Duet.**—Mr. Oscar Franklin Comstock has written a duet for soprano and baritone which is said to have particular merits. It was written specially for the All Saints' Day service at Christ Church, Meadville, and begins with a movement in canon form of peculiarly felicitous rhythm, while a passage toward the close for the voices in unison forms a particularly broad and effective finish. The work has called forth much admiration.

**An Elmira Recital.**—A complimentary recital was given by Miss Roberts at Elmira on Thursday evening, November 7, to introduce Miss Cora E. Lure, pianist. Miss Lure was heard on a magnificent Steinway grand sent from New York for the occasion. She is a pupil of Miss Roberts, and achieved much success in a difficult program, ranging from Bach to Bendel. Miss Lure had the assistance of Miss Elizabeth Slee, soprano; Mr. John K. Roosa, violin, with Miss Roberts at the piano.

**Pennington Organ Recital.**—The recital by Mr. J. Alfred Pennington postponed from October 31 took place on Saturday afternoon, November 9, in Elm Park Church, Scranton, Pa. The program, classic and modern, included Guilman's great C minor sonata, which Mr. Pennington studied with Guilman and which he was the first to play outside New York, when he gave it at Oberlin, Ohio, on May 30. Mr. Pennington was assisted by Miss Winifred Sullivan, soprano, and Miss Julia C. Allen, violinist.

**Grant Brower's Funeral.**—The funeral of Grant Brower, the musician, was attended by a large number of his friends last week at St. Mary's Episcopal Church, on Classon avenue, corner of Willoughby, Brooklyn. The recitor, the Rev. W. W. Bellinger, officiated. A number of floral tributes rested near the casket. Mr. Brower was well known throughout the country as a player of the banjo, mandolin and guitar. He was DeWolf Hopper's instructor, and arranged the banjo chorus which was one of the bright features of Wang. He was the composer of several notable banjo compositions. He was the director of the Polytechnic Banjo and Mandolin Club. Grip, followed by a complication of diseases, caused Mr. Brower's death. He leaves a wife and one child.—*Exchange*.

**Max Maretzek's Pupil.**—The début of Miss Minnie Tracey was such a success that it is made plainly evident that another American prima donna of rich promise is with us. Miss Tracey as *Brunhilde* made decidedly the hit of the evening. The most characteristic melody in the whole opera is written for the awakening of *Brunhilde*, and when Miss Tracey, whose stage presence is magnificent and who makes an ideal Valkyrie, awakened and hailed her victor



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with a full, round voice the pleasure she gave was evident on all sides. Miss Tracey's voice is a soprano, the range of which could not be easily determined last evening, but which very evidently possesses a middle register of great evenness and purity, which she uses with fine effect. She is well trained, acts with spirit, and sings sympathetically. It is interesting to record that Albany, which gave America one great singer, has given us another prima donna, since Miss Tracey is the daughter of a well-known Albany resident and is a niece of Congressman Tracey, the friend of President Cleveland.—*Philadelphia Press*.

**Vanderveer-Green's Success in Milwaukee.**—Seyffard's cantata, *Of the Days of Germany's Regeneration*, was performed for the first time last Thursday night under the auspices of the Musical Society of Milwaukee. Among the soloists were Mrs. Vanderveer-Green, who made a great hit, the *Sentinel* saying that it was characterized by intensity of feeling as well as vocal finish.

**Another d'Arona Pupil.**—Miss Bernette P. Coit has opened a studio for vocal instruction in the Lauter Building, 157 Broad street, Newark, N. J. Miss Coit is a graduate from Mme. Florenza d'Arona's "special course for teachers," and is most enthusiastic in her praise of her excellent teacher's work.

**Materna's Farewell Tour.**—Frau Amalia Materna, who arrived on the Havel last week, is here on a farewell tour. She is to travel out to San Francisco and sing in the principal cities. She will appear with the Boston Symphony Orchestra and the Thomas Orchestra, as well as with a number of other musical organizations. She will be assisted during her tour by Heir Carl Naeser.

**Francis Fischer Powers.**—Mr. Francis Fischer Powers, who returned to New York last week, after an absence of six months abroad and in the West, has resumed his teaching at his music rooms in Carnegie Hall. The present season bids fair to be the busiest. Mr. Powers has ever had, new pupils constantly presenting themselves for admittance to his already large class.

While in London Mr. Powers, in company with Miss Marguerite Hall, sang at twenty-four private concerts in six weeks with his usual success. The months of August, September and October are devoted by Mr. Powers to his autumn school in Milwaukee, and, as was the case the past season, will in the future claim his entire attention. Mr. Powers will continue his monthly musicales to the great delight of his many friends. Aside from his musicales Mr. Powers will be heard this season at a large number of private social functions in New York, Washington, Boston, St. Louis and Chicago.

**Myrta French.**—The success of this singer with Sousa's Band is shown by the following. Her Southern triumphs have been remarkable:

Miss Myrta French, an excellent soprano, made her debut, singing Gounod's waltz song from *Romeo and Juliet*. As an encore she sang two songs from *Trilby*. Her initial number fully brought out her excellent vocalization, while her rendition of *Ben Bolt* was remarkable for its delicacy and sweetness. Her voice is strong, of a very pleasant timbre, and she has an excellent school of singing, with a total absence of the swallowing or choking of notes, a fault very common among singers.—*New Orleans Daily Picayune*.

The new feature of this season's organization for a tour of the South is Miss Myrta French, the soprano. She is a petite brunette of saintly physical charm and a voice of marked sweetness, exquisite timbre and rare cultivation. Her method is excellent and technique well high perfect. Her reception yesterday must have been eminently satisfying to the charming little lady.—*Memphis Commercial Appeal*.

In Miss Myrta French Mr. Sousa has the best soprano he has brought with him to Nashville. In the afternoon she sang *Manon Lescaut* (Massenet), and won the instantaneous recognition of her audience, who were thoroughly taken by surprise at the splendid voice of this young girl, of whom few of them had ever heard before her Nashville appearance. An enthusiastic encore brought *Don't You Remember Sweet Alice*, *Ben Bolt*, in the sweetest tone ever heard in this city in this standard old favorite. She was given a most cordial reception. At night she made the same fine impression when she sang Gounod's waltz song from *Romeo and Juliet*, and again won new encomiums by her solo, which was of a lighter character.—*Nashville American*.

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**Dr. Hugh A. Clarke Will Lecture.**—Dr. Hugh A. Clarke, who is the director of the theoretical department at the Broad street Conservatory of Music, Philadelphia, and also occupies the musical chair at the University of Pennsylvania, is about to deliver a course of six historical lecture recitals before the pupils of the conservatory. The doctor is so thoroughly posted on all subjects, whether theoretical or historical, that the coming course promises to be of great interest to all music students. Commencing as far back as the sixteenth century, from the time of such composers as John Bull, William Byrd, Orlando Gibbons, Henry Dumont, Girolamo Frescobaldi and Michael Angelo Rossi, the development of music will be carefully traced down to the present day. For the sake of making the first lecture still more entertaining a few modern compositions by Schumann, Jensen and Moszkowski will also be given for the sake of contrast. At this lecture, which takes place in the concert hall of the Broad Street Conservatory of Music, No. 1831 South Broad street, Dr. Clarke will have the able assistance of Preston Ware Oram, Mus. Bac., and Stanley Addicks.

A limited number of tickets to music lovers, at 50 cents each, will be obtainable at the office of the conservatory.

**Albertini-Rosa Linde Concert Company.**—The following clipping reproduced in part indicates the success of this company in the South:

The initial concert under the auspices of the Musical Culture Club at the theatre last night was a success from every point of view. No artists could have desired a more sympathetic and appreciative audience, and no audience could have desired or been accommodated with a more finished and thoroughly enjoyable musical entertainment. The performance began promptly at 8:30 and continued for one hour and a half, and it would be safe to say that there was not a music lover present who did not think the lapse of time one of the shortest periods of ninety minutes he or she had ever experienced. The program of the evening was as follows:

Kreutzer Sonata, violin and piano, Beethoven, Señors Albertini and De Macchi; Ode, from Sappho, Gounod, Mme. Rosa Linde; Rondo Capriccio, Saint-Saëns, Señor Albertini; Rhapsodie Hongroise, No. 2, Liszt, Clementino De Macchi; Remembrance, Luckstone, Mme. Rosa Linde; Nocturne, Chopin-Sarasate, and Tarantelle, Wieniawski, Señor Albertini; Waltz, Rubinstein, De Macchi; Spanish Love Song, Chaminade, Mme. Rosa Linde; Airs Russes, Wieniawski, Señor Albertini.

Señor Albertini is a violinist so well known that it is unnecessary to commend him. To state that he played is equivalent to saying that his numbers were given with most artistic skill and finish.

Mme. Linde displayed a contralto voice of very pleasing quality. Señor De Macchi, the pianist, charmed his audience with his first touches upon the instrument, held them spellbound during the recital, and sent them into tumultuous applause at its conclusion. The delicacy of his touch and expression have suggested favorable comparisons with Paderewski, which seem warranted.

The audience, which filled the auditorium to almost its seating capacity, was representative of musical society in Savannah.—*Savannah (Ga.) Morning Post*.

**Dolgeville, Gilmore, Autoharp.**—As was noticed in the last issue of THE MUSICAL COURIER, Gilmore's famous band, under the conductors of Victor Herbert, gave one of their concerts in Turn Hall, Dolgeville, on Thursday evening, November 14. In spite of the inclemency of the weather the hall was packed with an appreciative audience, and the program was given in full. The feature of the entertainment was the Autoharp solo, by Aldis J. Gery. The people of Dolgeville are especially interested in this instrument, as it is manufactured in their town, and although they have often heard Mr. Gery, yet never under such favorable conditions as in connection with a large musical organization like Gilmore's Band.

The piece played was a minuet by Xaver Scharwenka, recently composed by this celebrated composer, expressly for the Autoharp. The accompaniment was a quartet of French horns.

Mr. Gery is the most expert Autoharp player in the country, and delighted the audience with his skill as a soloist and the possibilities of the instrument.

An amusing incident occurred during the evening. Miss Ida Klein is the solo singer who accompanies the Gilmore Band on its travels, and during one of her songs on this Thursday evening the electric lights in the hall went out and the room was in almost total darkness. Mr. Herbert

was assisting at the piano, and displayed his skill as a pianist by continuing the accompaniment in the dark. Miss Klein continued with the song without a break. The little incident was heartily enjoyed and secured for the performers unbounded applause.

**Blauvelt Will Likely Sing.**—Lillian Blauvelt will very likely sing in the Oratorio Society's third concert, when Haydn's Seasons will be given.

**Kathrin Hilke Sings.**—Miss Kathrin Hilke will sing at the Tabernacle, Jersey City, N. J., on November 26; also in Brooklyn on November 27.

**Ondricek and the Austrian Embassy.**—Ondricek will play at the musicale of the Austrian Ambassador in January. The Diplomatic Corps, the Cabinet officers and the President are expected to be present.

**Genevra Johnstone-Bishop.**—Genevra Johnstone-Bishop is to be the soprano soloist in Los Angeles, Cal., in April at the grand musical festival to be given there. She will also make a tour of the coast, giving recitals, together with the pianist Miss Marie Cobb, of Chicago.

**Fannie Bloomfield Zeisler.**—Fannie Bloomfield Zeisler will play at the New York Liederkrantz concert November 24. She will give a number of piano recitals the latter part of January, when she will play a number of compositions dedicated to her by Moszkowsky and Schuett.

**Complimentary Concert.**—A complimentary concert was tendered to Miss Rena Atkinson, soprano, at the New York School of Opera and Oratorio, 110 Lexington avenue, New York, on Saturday evening last, the 16th inst. The gifted young singer by her pure, fresh voice and talents has done everything to deserve the compliment.

**First Dannreuther Concert.**—The first concert of the Dannreuther String Quartet will take place to-morrow (Thursday) evening, in Chamber Music Hall. The quartet (changed in name this season from former Beethoven) will be assisted by Gaston Dethier, pianist, and H. Riedrich, 'cellist.

**Diets Organ Recital.**—Mr. Albert L. Diets gave an organ recital in Grace Church, Louisville, Ky., on Tuesday, November 12, which was largely attended and very successful. The recitals of Mr. Diets are serving to excite interest in organ music in this section of the country, and already much appreciation has been developed.

**Y. M. C. U. Concert.**—A concert of the Young Men's Christian Union took place on Thursday evening, November 14, in Bethany Presbyterian Church, 137th street and Willis avenue, New York. Mr. Herbert Arnold, violin; Mr. Silas G. Pratt, piano; Mr. Julius Tennyson, tenor, and Mr. Harry Bragau, baritone, and the Rubinstein Quartet composed of Miss Marie Thornton, Miss Isabella Davis Carter, Miss Meriam Gilmore, and Miss Jessie W. Mills, pupils of Mme. Helene Maigille, furnished the program.

**First Oratorio Concert.**—The first public rehearsal and concert of the Oratorio Society take place in Carnegie Hall next Friday afternoon and Saturday evening respectively, when Handel's *L'Allegro ed il Penseroso* and Dr. Dvorák's *One Hundred and Forty-ninth Psalm* will be given, with the following soloists: Miss Lillian Blauvelt, soprano; Mrs. Vanderveer Green, contralto; Mr. William H. Rieger, tenor, and Mr. Heinrich Heyn, basso, under the direction of Mr. Frank Damrosch. This will be the first time that Dr. Dvorák's *One Hundred and Forty-ninth Psalm* has been given in America, and it will certainly be a most agreeable feature of the program. The subscription to the Oratorio Society has this year been unusually large, and its concerts will be as much enjoyed as ever.

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## Sophie Traubmann.

MISS SOPHIE TRAUBMANN, whose engagement with Messrs. Abbey & Grau for the operatic season at the Metropolitan dates from December 1, has been a welcome arrival in New York, which was the scene of her first public successes. Miss Traubmann began her stage career at the age of eighteen, which leaves her now about twenty-six years old, an artist young, fresh, buoyant and vigorous, with, artistically speaking, the world before her and a voice of superb dramatic quality and volume with which to maintain a brilliant future.

A few weeks ago, at a Sunday night concert in Carnegie Hall, Miss Traubmann made her first appearance since her return from a period of triumphant success in Europe. She did herself scant justice on that occasion, as she was overcome by a violent nervousness. As Miss Traubmann says of herself, "I had practically forgotten what singing on the concert stage meant. I missed dramatic action, which makes one forget oneself. When I came out and faced the audience in cold blood, and realized particularly that they were ready to criticise and compare me as a debutante after my European success, I was positively paralyzed with terror. It was not nervousness of the kind which grows less as time goes on. It grew worse until I hardly knew what I was doing. If I had only had to act! But as it was I don't know how I ever got to the end, and I do know that I never sang so badly in my life."

She did not sing badly, but she did not sing with the control and finish which in addition to her magnificent voice she undoubtedly possesses. However, Miss Traubmann will shortly be heard in opera, where her brilliant European successes will find duplication and where her many New York friends will have occasion to judge her at her best.

At present she is busy and anxious, restudying, in French and Italian, the Italian rôles which she has always sung in German. The labor is tremendous. Practically it means more than studying the rôles for the first time all over again, as the force of habit has to be broken, and a new abandon cultivated in the adaptation of new syllables to vocal inflections, which means exhausting application. But if one thing more than another distinguishes Miss Traubmann it is her capacity for hard work and her fine persistence in achieving any result upon which she once sets her mind.

Miss Traubmann was born in New York of Austrian parents, and showed strong musical talent from her earliest childhood. It was intended to make her a pianist, but as she grew up her beauty of voice pointed the way to opera. She first studied singing with G. Tamaro, then with Fursch-Madi, and then, and most thoroughly and to the finishing point with Frida de Gebele-Ashforth, New York. Her first appearance in opera was with the American Opera at the Metropolitan, when she sang *Venus*, *Elsa*, *Marguerite* and *Chrysa* in Rubinstein's *Nero*, all in the English

tongue. Her success was so great that Edmund Stanton, then director of the Metropolitan, engaged her for three seasons for German opera, in which she gained a firm artistic foothold. She sang both coloratura and juvenile dramatic parts, the remarkable merit of her voice being that it was equally adapted to broad sustained singing or the most brilliant coloratura work. In the first Wagner cyclis in New York she sang both *Venus* and *Elisabeth* in *Tannhäuser*, among other rôles, with emphatic success.



MISS SOPHIE TRAUBMANN.

When a very young girl, her development and finish were wonderful, and her future, just as it has come to pass, was an easy matter to predict.

Her next move was to Vienna. Here Director Hoffman engaged her at once for Cologne, where during two years she had a repetition of successes, particularly as *Juliet* and as the *Sulamite woman* in Goldmark's *Queen of Sheba*. Her pure Italian production and her brilliant coloratura power—the latter rare in Germany—made her an exceptionally versatile and popular artist. After singing in London in the German opera of 1893 she accepted a three years' engagement with Pollini, of Hamburg, and here she entered on a career of triumphant success, unbroken by any blemish or disappointment. Her fine coloratura power, particularly

as *Leonora* and *Martha*, created the hope that she would replace Teleky and Mathilde Brandt. Her dramatic gift equaled her vocalization, and in the rôle of *Djamileh* it was written of her by J. Sittard that no more truthful reflection of a character had ever been exhibited upon the stage. *Rosina*, *Filina*, *Lucia*, *La Traviata*, *Gilda* and the *Queen of the Night* were included in the repertoire, which won her unqualified favor from the Hamburg public. It was everywhere admitted that her union of dramatic and coloratura singing was as artistic as it was rare.

Last August and September Miss Traubmann sang with equal success at the Wagner cyclis in Munich. Her next move was home. For New York is her home, although by favor and something like artistic idolatry in Germany she has been taught to feel herself very much at home in Europe, which stands ready waiting to welcome her back. Already, since her return and pending her beginning in opera, she has received two fine offers, one in Dresden and one for the Italian summer season of '06 in Budapest, which latter she may accept. The results of the French and Italian study she is now pursuing, she does not intend to lie idle in the future, but purposes, whether she sings at home or abroad, to alternate the French and Italian with the German text. She has now in rehearsal *Eva* in the *Meistersinger* in Italian, *Donna Elvira* in *Don Giovanni* in Italian, *Michaela* in *Carmen* in French and *Mrs. Ford* in *Falstaff* in Italian. There are others in immediate perspective. Few who have not passed through the same ordeal can realize the fetter it places upon an artist's freedom and the enormous credit due them if they escape it.

Personally Miss Traubmann is cordiality, unaffectedness and straightforward intelligence itself. She is of medium height, with a figure graceful and well rounded. Her eyes are a fine dark brown and smile at the world in general, and she has a wealth of luxuriant dark brown hair, swept away from her temples and coiled in a fine, massive knot at the back. Her color is that of splendid health, and bespeaks the clear energy which is characteristic of all her labors. She is the hardest and most conscientious of workers, and everything she has gained has been the result of native talent backed by honest effort and application.

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THE season of opera in Italian and French opened last Monday night in the Metropolitan Opera House with Gounod's *Romeo et Juliette*.

This conventionally sentimental work has before proved a safe curtain raiser for the season. It is beloved of the public, contains familiar rôles, and is the work upon which much preparation need not be expended. And so it came to pass that this amiable but not very dramatic opera was selected by Messrs. Abbey, Schoeffel & Grau to inaugurate their operatic undertaking.

The house was crowded, was fashionable, was brilliant, even if the performance was not. This was the cast:

Juliette.....	Mme. Frances Saville
Stephano.....	(Her first appearance.)
Gertrude.....	Miss Clara Hunt
Frère Laurent.....	(Her first appearance on any stage.)
Capulet.....	Mlle. Bauermeister
Tybalt.....	M. Ed. de Reszké
Mercutio.....	M. Plançon
Le Duc de Verone.....	M. Mauguere
Gregorio.....	M. De Vries
Benvoglio.....	(His first appearance.)
Romeo.....	M. Castelmary
Signor Bevguani conducted.	Sig. De Vaschetti
	Sig. Rinaldini

What new can be said of the interminably spun out duo of Gounod's? Never a great favorite until resuscitated by Jean de Reszké, this opera, with its dulcet phrases, its lack of action, animation and dramatic force, can hardly be considered as a worthy exemplar of Gounod's gifts. It starts in so pretentiously with that D minor chord and its empty fifth in the overture that you are involuntarily reminded of *The Flying Dutchman*. But the prelude is a disappointment. There is neither matter nor manner, and one only carries away a little abrupt modulation from major to minor, which is later employed most effectively.

Of course there are several pretty duos, and the tenor monologues in act second are charming if withal too luscious. The valse song for soprano is a favorite, although it has become a musical banality, and there is some neatly spiced writing in acts fourth and fifth, but the general impression of the opera is a certain monotony in sentiment and color.

It is, however, a favorite with sopranos and tenors, and justly so.

Last Monday evening the performance was solid and satisfying, although by no means brilliant or electrifying. The newcomers in the cast were hospitably welcomed, as is New York's wont, and the De Reszkés and Plançon were not left in any doubt about the affectionate attitude of the audience.

The new soprano, Madame Saville, a native of San Francisco, a resident of Australia and a singer of Parisian training, proved a welcome surprise. Her voice is not large, nor is her style very dramatic, but she sings artistically, has been well trained and is a pretty woman who has temperament. Her voice is light, and rather fragile in the upper tones. It is warm in color, especially after the pardonable nervousness of the début wore off.

That she was ill at ease in her opening measures, *Écoutez*, was very perceptible. When she sang the valse her tones were labored, even squeezed, and she flattened at the close. But the encore gave us another singer. Her voice became brighter, warmer and more flexible, and from that point of departure until the close she gained steadily and made a most decided impression. It must not be supposed that Madame Saville is either a Melba or Eames in the rôle. Her methods are more miniature than either of these singers. She reminds you of Eames seen through the large end of an opera glass and she acted with taste and occasional intensity. No novice this, and a genuine addition to Mr. Grau's forces.

Clara Hunt sang *Stephano's* solitary and ungrateful air rather stiffly and acted nervously. It was her first appearance on any operatic stage, so all due allowance must be made. She has a contralto voice of good range, which she uses somewhat recklessly.

M. de Vries, the new *Mercutio*, made a pleasing impression, although, like Mauguere, the *Tybalt*, he is inclined to throatiness in his tone production. He sang the Queen Mab very effectively and acted with spirit. Mauguere was Mauguere. He has not changed a jot or tittle of his con-

ception of the rôle, which he plays with gracefulness and authority.

Bauermeister had the minor part of *Gertrude*. She was well received, for we know her artistic worth. Vaschetti, Castelmary and Rinaldini were as usual acceptable. The chorus did not distinguish itself, and the new set in the prologue made a very striking picture.

The De Reszkés were the stars of the night. Jean, charming artist and great actor, was, as usual, husky at the start. His voice warmed up and in the exile song and act four and five he was in superb voice. There is little to say about his reading of this romantic hero of Gounod's. He looks the part, he sings the part to perfection. He is an ideal *Romeo* and when you are assured that this artist has passed the half century mile post of life you are apt to be scornfully incredulous. He was given a genuine ovation, wreaths, bouquets and violet sprays being hurled at him. He must have taken many weary steps, so often did he cross and recross the stage. It was his night.

Edouard de Reszké sang the *Friar's* phrases sonorously and was tendered an enthusiastic reception. Pol Plançon sang his florid Mozartean aria in his accustomed flowing and musical style and was applauded even before he opened his mouth.

It was a night of good humor, and honors were easy. The heat had a depressing effect upon the general elasticity of the performance, although Signor Bevguani conducted his forces with lots of spirit and precision. Society turned out bravely and the boxes were well filled.

This evening *Carmen* will be revived with Mme. Calvé. She will be supported by M. Lubert, one of the new tenors, as *Don José*; M. Maurel, as *Escamillo*, a rôle in which he has never before appeared; Mme. Saville as *Michaela*, Mlle. Bauermeister as *Frasquita*, Mme. Van Cauteeren as *Mercedes*, M. de Vries as *Zuniga*, Signor Carbone as *Dancaire*, M. de Longpre as *Morales* and Signor Rinaldini as *Remendado*. Signor Bevguani will be the conductor and Mlle. Giuri the première danseuse.

The bill on Friday night will be *Lohengrin*, which will be sung in Italian under the direction of Mr. Anton Seidl. In this opera Mme. Nordica will make her first appearance this season as *Elsa*. M. Jean de Reszké will be the *Lohengrin*, Mme. Mantelli the *Ortruda*, M. Edouard de Reszké the *Enrico*, Signor Ancona the *Frederic*, and Signor Arimondi, who will on this occasion make his American début, the *Herald*.

*Carmen* will be given again on Saturday afternoon, with the same cast as on Wednesday night, except that Mme. Marie Engel will replace Mme. Saville as *Michaela*.

*La Traviata* will be the bill for the first of the popular price Saturday night performances, with Mme. Saville as *Violetta*, Signor Russitano as *Alfredo*, Mlle. Bauermeister as *Annina*, Mme. Van Cauteeren as *Flora*, Signor Ancona as *Giorgio*, Signor Vanni as *Gastone*, Signor Vivani as the *Baron*, Signor Rinaldini as the *Marchese* and Signor de Vaschetti as *Grenvil*.

On Sunday night a grand popular concert will be given in the Opera House. Ondricek, Nordica, Mantelli, Ancona and others will participate. Bevguani will conduct.

### Schafer and Miller Recital.

THE Messrs. Schafer and Miller, ensemble pianists, who hail from St. Louis, gave a recital at Steinway Hall on Tuesday evening, November 12, which proved for them a very encouraging introduction to the New York public. Händel's B flat concerto, a Toccata of Schumann, three of the *Études Symphoniques* of Schumann and some Chopin studies, with other smaller numbers, composed their program.

The ensemble was flawless. Still further these young women, having evidently studied with care and simultaneously the matter of interpretation, play with a unity of feeling and purpose which is wholly admirable. Their phrasing is as intelligent and smooth as that of a soloist, and for anyone who enjoys this nature of combination the playing of Misses Miller and Schafer will form a really finished source of enjoyment.

Among other numbers given well the twelfth of the Schumann *Études Symphoniques* was played with power and sonority and a just appreciation of contrast. The Toccata was also good. Indeed the work in general has been intelligently studied and technically each of the players has an agile finger and a pliant, forcible wrist equal to varied and severe demands.

A large audience was present and testified its approval by cordial applause. These pianists deserve success.

**Barber Piano Recital.**—Mr. Wm. H. Barber gave the first of a series of six piano recitals on Tuesday afternoon, November 12, in Chickering Hall, when his program ranged from Beethoven to Liszt. The pianist was in good form, playing with great sympathy, clearness and finish, and at times with good breadth and power. Mr. Barber is one of our most graceful pianists, exceedingly successful in the light romantic school. Next recital will be at Chickering Hall on Tuesday, December 10.

### A Severn Program.

MR. EDMUND SEVERN, JR., gave a concert on Tuesday evening, November 12, at Chamber Music Hall, with a program composed solely of his own compositions. Among other numbers there was a string quartet of good, inventive merit and a sonata for violin and piano which also claimed serious attention. Several songs, as also instrumental numbers, showed Mr. Severn's versatility in composition which embraces a variety of musical literature.

Mr. Severn proved himself the possessor of some original musical ideas, all of which are treated and developed with a decided amount of judgment and skill. Mr. Severn is already honorably known to the world of music through the performance of more ambitious works by the Boston Symphony Orchestra. The compositions of smaller scope, however, which formed his program the other evening, hold some excellent thematic material which the composer has handled with remarkable taste and effectiveness.

A division of labors permitted only a portion of the program to be heard. The audience present overflowed the hall and also overflowed with enthusiasm, which was merited. Mr. Severn himself handled the violin well, and especial commendation is due Mrs. Severn for her accomplished work at the piano. It was a concert of sterling and original merit and most enjoyable.

### Wm. C. Carl's Prospectus.

ON to-morrow (Thursday) afternoon at 4 o'clock, in the First Presbyterian Church, Fifth avenue and Twelfth street, Mr. Wm. C. Carl will give his last afternoon organ recital of the autumn series. The soloists will be Miss Lillian Kompff, soprano, and Mr. Elmer E. Giles, tenor. Mr. Carl will play a *Fantasia* in D minor by E. Silas (London), which was composed for the opening of the organ in Blenheim Palace, the home of the Duke and Duchess of Marlborough, also works by Bach, Rameau, Gigout, Mendelssohn, MacMaster and Bach.

Of special interest and value, however, will be the free evening recital which Mr. Carl will give in the same church on next Tuesday evening, November 26.

This Mr. Carl is giving in response to numerous requests from persons who, desirous of hearing a good organ program, are unable always to attend in the afternoon. At the evening recital the soloists will be Master Charles Meehan, the boy soprano; Miss Maud Welch, contralto, and Miss Maud Morgan, harpist. This will be Mr. Carl's final autumn recital in New York, as he leaves for a Southern tour the week following.

### Copenhagen.

COPENHAGEN, October 31, 1895.

LAST evening Joachim Andersen opened the winter season with a Wagner concert. The large hall of the Concert-Palais was filled with an appreciative and enthusiastic audience, and the evening was a great ovation for Kapellmeister Andersen, who was recalled again and again after every number.

The program, which was artistically chosen, was interpreted in a masterly way and was a rare treat for Copenhagen.

Mr. and Mrs. Arthur Friedheim were among the audience. Mr. Friedheim is giving a series of piano recitals here, and the press are united in their praise of his powers.

**Mathilde Toedt Dead.**—A notable member of the musical fraternity in this city, Mathilde Toedt, died last Saturday, from typhoid fever.

Miss Toedt was born in New York on February 21, 1848. Long before she had emerged from her teens she took up the study of the violin, but developing a fine contralto voice she cultivated that also. After illness had robbed her of her voice, and also impaired her technical skill, she taught music, but during her career as a virtuoso it was no uncommon thing to find her name figuring on a concert program with a contralto solo in one part and a violin solo in another.

She was the contralto of the first paid quartet in Plymouth Church, her associates being Emma Thursby, George Rockwood and Henry Camp. She was afterward a member of Christ Church choir, which then stood at the head of church music organizations in the city. For several seasons she traveled with Clara Louise Kellogg's concert company. Her first teacher on the violin was Henry Appy, but after Wieniawski's American tour she went to Brussels and placed herself under his instruction there. She also studied singing with Julius Stockhausen.

**Jaroslav de Zielinski.**—Jaroslav de Zielinski, of Buffalo, assisted in a chamber concert given under the auspices of the Concordia Society, of Wilkesbarre, Pa., on the evening of November 15. Wilkesbarre papers speak in a most complimentary manner of his masterly interpretation of the following numbers: Chopin, nocturne, op. 63, No. 1, and Mazurka, op. 33, No. 4; Zielinski, Bourrée and At the Spring; Palumbo, Ballade.



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BRITISH OFFICE OF THE MUSICAL COURIER,  
15 ARGYLE STREET, OXFORD CIRCUS, W.,  
LONDON, November 9, 1895.

**HERR FELIX MOTTL**, who comes to London to-morrow evening, for his concert in Queen's Hall on Tuesday, was invited to conduct one of the Hallé concerts at Manchester, and also one of the Liverpool Philharmonic concerts, but owing to the pressure of his engagements in Carlsruhe he cannot accept.

Sir Joseph Barnby will conduct at Manchester next week, and we understand Mr. Cowen and Sir A. C. Mackenzie will also direct some of the concerts.

M. Adolph Brodsky, so well known in America, has been appointed principal of the Manchester Royal College of Music, as successor to Sir Charles Hallé.

The Guildhall School of Music will give Gilbert and Sullivan's Princess Ida, one of their earlier works, at the school somewhere about Christmas. This same school will give the Elijah at Queen's Hall on December 5. The Royal Academy will give Mozart's Figaro later on, and the London Academy portions of Der Freischütz and Il Trovatore.

It is reported that Mr. Cowen, whose songs are so popular in America, will be invited to conduct his Transfiguration, which was given at the Gloucester Festival this year, at the Cincinnati May Festival, and during his visit probably other of his works will be given, when he will direct.

Mr. Macdonald Smith's system of gymnastics for developing those muscles used in piano playing is about to be put to a severe test. It has already had several, but none like that it will be subjected to in the class which will be held at the Royal Academy of Music, commencing next week. When Mr. Macdonald Smith approached the authorities for permission to test his system by teaching some of the pupils, they were not disposed to accede to his request. He then specified that he wanted to prove the advantages of his system, and they have granted him a class composed as follows:

All the ten students are to have musical taste. Two are average all round; two bad cases; two inclined to bad tone production in loud passages; two with one special difficulty each; two first-class performers, with good physique. I take it that this would include all students studying the instrument. I shall report progress from time to time, but I have seen abundant evidence of the system from several sources where it has been tried. There is no end practically to the testimonials that come unsolicited to Mr. Smith from earnest students. As his exercises only require a few minutes each day they are not a great labor, and they not only facilitate piano playing but improve the general health.

Mme. Medora Henson, who has long been a popular artist in England, but is now specially so from her recent important work at the festivals, goes to America next spring, leaving England on March 28. She will be away two months, and will appear at Cincinnati and other festivals and with several concert giving organizations.

Mr. H. S. Kirkland, of Mechanicsburg, Pa., is in town, studying with Mr. Charles Lunn.

Trilby is having a run at the Haymarket Theatre, under Mr. Tree, and among the barlesques of this popular play is one at the Prince of Wales Theatre, where Gentleman Joe is having such a run. The two principal characters are Svengali, Mr. Arthur Roberts; Trilby, Miss Kitty Loftus.

Mr. Albert Visetti is arranging to give on several Sunday afternoons, commencing in December, at his spacious music room connected with his residence, new quartets by some of our leading composers. English will lead and other nationalities will then be drawn upon, probably French, German, Italian and American. These will be played by the Gomperts Quartet, and the program will be interspersed with vocal selections.

Antigone, with Mendelssohn's music, was given at Hampstead Conservatoire last week. Mr. Charles Fry was stage director, and the performance was complete in every detail.

In connection with the award of prizes at the Guildhall School of Music, I would call attention to the prize offered by Messrs. W. E. Hill & Sons, the long established violin makers. This is a violin bow and case of their own manufacture, valued at £30. The stimulus given to the efforts of the violin students with the prospect of winning such a valuable acquisition must be considerable, and thus the liberality shown by this public spirited house will accomplish a great deal of good.

Mr. Sims Reeves, the wonder of tenors, is singing at the Empire, and arousing still cordial welcome from a crowded house.

A society for the cultivation and practice of vocal and instrumental music has been formed, the moving spirit of which is Mr. J. H. Bonawitz. It will be called the Mozart Society, but will not restrict its programs to the works of the master whose name it bears.

#### Concerts.

##### LONDON SYMPHONY CONCERTS.

Mme. Norcross, the Californian contralto, has been singing with great success in six representations of Carmen and Amneris, in Amsterdam, at the Royal Netherlands Opera House. She was re-engaged for four more performance and also to appear at Utrecht and The Hague.

The first concert of the tenth season of the London Symphony Orchestra, which Mr. Henschel so ably conducts, was given in St. James' Hall on Thursday, November 7. St. James' Hall was too big for the audience, which barely more than half filled it on Thursday evening. I must say that the second part of the program was rather uninteresting. Wagner's Siegfried Idyll is too long to be heard so often, and Brahms' Academic Festival overture is about as dry as it could conveniently be made.

Miss Fanny Davies played in her usual scholarly and finished manner Beethoven's early concerto in B flat for piano and orchestra. Herr Von Dulong sang Adelaide with artistic refinement and intelligence. The principal number on the program was Beethoven's first symphony, which was written when the composer was about thirty years of age, and while he was yet under the influence of Mozart and Haydn.

##### RICHTER CONCERT.

A large audience assembled in St. James' Hall on Monday afternoon, when the last concert of the autumn series was given. The program contained nothing new, and does not call for extended comment. He gave a masterly rendering of Beethoven's Symphony in F, Berlioz's overture, King Lear, and some familiar selections from Wagner. A superb singing of the love duet, which forms the finale to the first act of Die Walküre, was given by Madame Medora Henson and Mr. Edward Lloyd, the latter also singing the spring song.

##### THE MISSES SUTRO.

The second recital of the Misses Sutro, for two pianos, was given in St. James' Hall on Wednesday, November 6, to a large and appreciative audience. These young ladies have now established themselves as artists of superior merit, both in London and America.

The programs of these recitals are doubly interesting to the concert weary critic, from the fact that they contain new compositions not heard in the hackneyed programs of the many solo pianists. And then the interpretation of these pieces is always so highly satisfactory. Among the pieces performed at this second recital were a sonata by W. F. Bach, a somewhat shallow and showy set of variations by Moscheles-Mendelssohn, a profound, sombre and ungraspable andante by Brahms. One of the most successful numbers on the program was Algernon Ashton's Preludium, from op. 50, a composition of the highest merit. The concert ended with a transcription of Wagner Walkürenritt. This is the only item with which I would quarrel if I found it on the program of a solo pianist. It is unfortunate for artists that the public taste demands these transcriptions, as they are seldom artistic productions, as they must suffer when compared with the orchestral effects. Enthusiastic applause greeted these now established favorites after each number, and those present clearly wanted encores, but greatly to their credit the Misses Sutro declined to accede to the demand.

##### POPULAR CONCERTS.

At the opening concert of the season on Monday night of these now famous chamber concerts not every seat had an occupant, but, nevertheless, the attendance was good. The pleasure of the performance seemed, however, mingled with sadness at the loss of Sir Charles Hallé, whose name will always be remembered in connection with these concerts, and reference was most appropriately made in the program book to his untiring energies. The concert opened with Schumann's quartet in A major, performed by Mlle. Wietrowetz, MM. Ries, Gibson and Whitehouse, which I may say was well performed. Songs by Brahms, Schubert and Schumann, were given by Herr von Dulong, a tenor who possesses an agreeable voice. Chopin's sonata in B flat minor for piano was exquisitely performed by Mr. Leonard Borwick, the beautiful Marche Funèbre being rendered with much feeling and tenderness. Mlle. Wietrowetz played the Recitative and Adagio from Spohr's violin concerto in G minor, and was joined by Mr. Leonard Borwick in Mozart's Sonata in A major.

##### THE LONDON BALLAD CONCERTS.

The thirty-first season of this long established institution opened on Wednesday evening in the Queen's Hall, and judging from the large audience and expressed appreciation the interest the public has always shown in this class of entertainment still continues.

The artists on the opening occasion were Miss Margaret Macintyre, Miss Rina Allerton, Madame Belle Cole, Miss Ada Crossley, Miss Clara Butt, Mr. Edward Lloyd, Mr. Douglas Powell, Mr. Plunket Greene, Mr. W. H. Squire, (cello); and the Dilettante Vocal Quartet gave diversity to the program.

Three new songs were brought forward. Wilt Thou Be Mine?, by Stephen Adams, most artistically sung by Mr. Douglas Powell, was at once taken into favor and will undoubtedly prove a popular song. The second was a musically setting of Win Me That Day from Sorrow, admirably interpreted by Miss Clara Butt, both of these songs proving so popular that they were demanded a second time. Miss Ada Crossley, who made her first appearance in Blumenthal's Sunshine and Rain, sang it in her own inimitable way, and later added the third novelty, Molloy's My Own Good Man, with success.

##### NATIONAL PIANO RECITALS.

The first of a series of so-called "national" piano recitals, to be given by Miss Dora Bright, took place on the evening of October 30 at Queen's (small) Hall. These recitals are interesting from an educational point of view, as they will give specimens of the piano literature of all European countries during the course.

##### IMPERIAL INSTITUTE.

The first entertainment of this season's concerts at the Imperial Institute was given in the great hall on Wednesday evening, November 6.

Signor Sarasate, with the assistance of Madame Marx Goldschmidt, gave the second of his series of recitals at St. James' Hall on Saturday afternoon.

Signor Scalero, of whom I spoke recently, gave his second recital on same afternoon in Queen's Hall. At the smaller Queen's Hall Mr. E. H. Thorne, a piano teacher here, gave a recital, when several pieces for two pianos were introduced. Among the piano recitals may be mentioned one by Reisenauer last evening, Signor Galieo's on Thursday afternoon, and Sidney Blakiston's in Brinsmead's gallery. The usual concert took place at the Crystal Palace last Saturday, when the novelty was a piece entitled St. Cecilia, for organ, harp, violin and orchestra by C. H. Gouldery. Mlle Clotilde Kleeberg was the solo instrumentalist and the Misses Salter vocalists.

The Press Club, which is very popular with artists, commenced its series of Saturday night concerts on the 2d, when a large number of artists contributed their services.

Under the auspices of the Polytechnic Institution concerts are given every Saturday evening in the Queen's Hall, when large crowds of people gather to hear miscellaneous programs given by well-known artists. Among those who took part on this occasion was Miss Regina de Sales, who won special favor by singing Sing, ye Happy Birds, Milder, and The Dear Homeland, Slaughter. Miss de Sales makes her début in Liverpool next week in The Messiah.

Yesterday afternoon those popular artists Mr. Leonard Borwick and Mr. Plunket Greene gave one of their programs in St. James' Hall. I have often spoken of them at length.

The German Reed entertainment re-opened on Monday night at St. George's Hall.

Mme. Burmeister-Petersen plays at the Crystal Palace concert this afternoon.

##### OPERA AT COVENT GARDEN.

This week is the last of the season of grand opera in English at Covent Garden, and the series, which at its opening promised to be a financial success, I hear can hardly be counted that, much to the regret of those who contended that there would be support for an undertaking of this kind, where effort was made to produce the best works in a thoroughly efficient manner and at theatre prices. Mr. E. C. Hedmond has done his part, and the only conclusion we can come to is that the public do not as yet sufficiently appreciate grand opera to give it the necessary support. Detailed notice of the different performances is hardly called for, as the artists who have taken part have been noticed in my previous letters.

F. V. ATWATER.

**Materna**—Frau Materna has not been pensioned off by the Vienna Opera, as reported in the Wiener Musik Brief, and the editor of that paper, Dr. Th. Helm, wishes the correction made. Her contract with the Court Opera has not been renewed, but that does not stand in the way of her reappearance.

**New York Musical Society**.—The New York Musical Society is to give three concerts in Carnegie Hall during this season, on the evenings of December 7, February 15, and April 10. The society's chorus numbers 300 voices, under the directorship of Frank G. Dossert. A full orchestra will participate in each concert. Paderewski is to be the chief soloist at the first concert, and Mme. de Vere-Sapio, William H. Rieger and Archie Crawford will be the vocal soloists.

### The Boston Symphony Orchestra.

THE MUSICAL COURIER has been taken to task by certain narrow souled critics of Boston because of our refusal to take Emil Paur seriously. He is not a great conductor, but he is a very sound one, if somewhat lacking in temperament. So we wish to heap coals of critical fire upon the heads of several little men in Boston by declaring that the Boston Symphony Orchestra has never played better since Nikisch departed than on last Friday evening in the Metropolitan Opera House.

This is said with all due sincerity, and to this statement we would like to subjoin another. There is no orchestra on the upper crust of the globe that vies with Boston's pet band in technical finesse, in superb tone color or, for that matter, in the individual quality of its membership. It is a band of virtuosos, and its work is on an altogether different plane from the work of other orchestras. The secret lies in the unremitting drill and the choice of the men. Henschel, Gerike and Nikisch worked hard with the material furnished by Mr. Higginson, and Mr. Paur benefits by it.

This was the program—not a remarkable one by any means:

Symphony No. 3, in E flat major, Eroica, op. 55. Ludwig van Beethoven  
Aria, Sweet Bird. . . . . Händel  
Flute obligato, Mr. Mole.

Minuet of Will o' the Wispas. . . . . Hector Berlioz  
Waltz of Sylphs. . . . .  
From The Damnation of Faust, op. 24.

Ophélie's Mad Scene, from Hamlet. . . . . Ambroise Thomas  
The Emperor's March, in B flat major. . . . . Richard Wagner

The symphony received a brilliant and sympathetic interpretation, although the march was too long drawn out and analytically wrought out by Mr. Paur. The scherzo was a thing of joy. Fault must be found with the heavy-footed reading of the Berlioz numbers. The minuet was clumsy and the waltz not ethereal. Here is a case where the orchestra could have played better without Mr. Paur than with him. He has little or no imagination. Clumsy and too strenuous was Wagner's brass band march with its manneristic themes and commonplace treatment. Wagner could write like a Philistine of the Philistines when he chose.

Yet despite Mr. Paur and because of him the Boston Symphony Orchestra covered itself with glory. It is a genuine pleasure to listen to such playing.

Melba, in a ravishing pink brocaded gown and in good voice, sang with M. Mole's lovely flute obligato the Thomas-Shakespeare syndicate's Hamlet. It is a cruel bit of musical nonsense, almost as tiresome as the Händel aria. But Melba enjoyed a huge triumph because she sang remarkably. She used the original cadenza written for the concert room by Ambroise Thomas, and never has she sung with so much fire and pearly brilliancy. The Opera House was well filled.

### The Misses Sutor.

LONDON OFFICE THE MUSICAL COURIER, 1  
November 9, 1890.

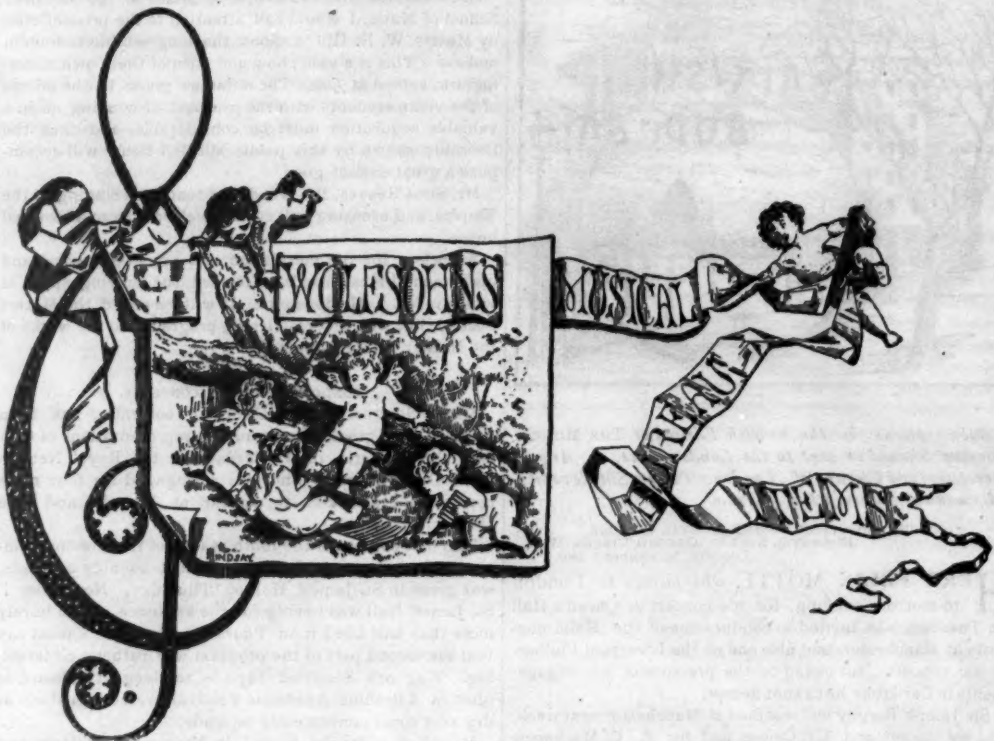
THE phenomenal success of the Misses Sutor, who have fairly stormed the metropolis by their artistic ensemble playing, is the theme here. The critics are stronger than on either of their preceding appearances at the pleasant result of bringing them again before a London audience after an unusually short interval. They will find imitators wherever they are heard, but they themselves will be hard to equal. So similar is their touch, so even and legato their phrasing, that in a passage divided between the two pianos it is quite impossible to tell when one leaves off and the other begins.

But why attempt to quote even a few words from each of the large number of prominent journals in London of unanimous praise showered upon these young ladies, for good criticism is the only thing to be found? It will suffice to quote entire from one of London's greatest critics, *The Times*, October 25, as it expresses the sentiment of all the others in the following concise article:

If the remaining two of the three recitals of music for two pianos promised by the Misses Sutor approach to anything like the same high standard as the first, given on Wednesday afternoon in St. James' Hall, metropolitan amateurs will at least be able to count them among the many concerts to look forward to with real pleasure. When the concert givers made their first appearance in London a few months ago they created something more than a favorable impression, and on their reappearance yesterday this was increased in the highest degree. Clean, crisp touch, immaculate technique, refinement and beauty of expression and phrasing, as well as rare artistic intelligence, are characteristic of each of the sisters, while their absolute accuracy of ensemble in *tempo rubato* passages is quite remarkable.

The principal works on the program of yesterday were Schumann's delightful Andante and variations, Moscheles' Hommage à Händel, and Saint-Saëns' brilliantly clever variations on a theme from a Beethoven sonata; while in between there were played a characteristic fantasia by Bruch, two of Brahms' Hungarian dances, and minor pieces by Raff, Reinecke, and Liszt. To one and all of these numbers complete justice was done by the clever pianists, and the whole performance was so captivating as quite to disarm criticism, even if there were room for it.

This success has led to three important engagements in Queen's Hall and Imperial Institute, two of these with orchestra.



Lillian Blauvelt's success in Händel's *Il Penseroso*, with the New York Oratorio Society on November 22 and 23, promises to be one of the most pronounced she has yet made, the music fitting absolutely her pure voice and style. She has received an offer to sing in *The Seasons*, which she had to refuse on account of her Western engagements. She will, however, be heard in a number of *Messiah* performances in New York, Boston and Buffalo later, and it is also to be hoped will be heard at the various Sunday night concerts throughout the season, as no soprano artist now before the public is justly a greater favorite or a more popular drawing attraction. Her delicious voice is in its freshest and most melodious condition.

The encore played by Ondricek at his début with the Philharmonic Society was a surprise to the public. The piece, which was a transcription by Ernst of Schubert's *Erl King*, has not before been played by any other violinist. Ondricek is a great artist in recital giving, and will no doubt be eagerly sought after as a solo artist by the most important organizations in the country.

Wm. H. Rieger's first public appearance in New York will be with the New York Oratorio Society, on November 22 and 23, in Händel's *Il Penseroso*. He will this season be much identified with recital work, and maintains as firmly as ever the prestige of being the finest lyric tenor we have. His work never sinks below an established high level, and as a singer of songs he has no rival. His services in this field will be no doubt in heavy demand for recitals.

There is a movement on foot to give three oratorio performances in the Madison Square Garden on three successive Sunday afternoons, at which popular prices will be charged. The chorus, orchestra and soloists will be of the first rank.

Katharine Bloodgood, the prominent contralto, whose voice is esteemed by connoisseurs one of the finest in the country, has made a vocal advance even upon her admirable work of last season. Her voice is now in magnificent order and her delivery as finished and artistic as ever. She has numerous engagements impending for concerts and still occupies her position as soloist at her old up town church. A larger offer was recently made her by another church, which however she declined.

The Philadelphia Franco-Italian opera season, which began last week, is pronounced a

great success. The artists thus far have proved themselves highly acceptable to the public, and Philadelphia must certainly be said to owe much to the energy of Mr. Hinrichs. During the season a number of Wagner operas will be given.

The emphatic success of Myrta French, the soprano soloist of Sousa's Band, is a matter of wide comment. She will go on the second big tour of the band, which sets out in January. Meanwhile she will fill the vacant space during December and the latter part of January by a number of concert engagements in New York and Boston.

Herr Otto Lohse, the husband of the German prima donna Klafsky, who conducted his own suite here at a recent Sunday concert, has also been conducting a number of the Damrosch German opera performances in Cincinnati. His success has been so decided that he has been engaged by Walter Damrosch as co-conductor, to alternate with Damrosch frequently. It is likely that Herr Lohse will remain permanently in America, and should he decide to do so he will prove a welcome and valuable addition to our conductors' list.

Grace Haskell, the Brooklyn soprano, who resigned her position in Brooklyn to go on her European trip, has several church offers in New York. She will probably resume her church work in early spring, and meantime will begin to fill concert engagements, which she will continue to combine with her church work.

J. Evan Williams, a young Scotch tenor recently arrived and the owner of a remarkably pure voice, has been engaged by the New York Musical Society to sing in Chadwick's new work, *The Lily Nymph*. He will likely be heard in a number of oratorios during the season.

Charlotte Maconda's brilliant success at the Damrosch popular concert recently has brought her a large number of engagements and numerous offers. She will be the soloist of the Musurgia concert and has also been engaged by the Washington Choral Society for *The Messiah*. An excellent offer was made her to take the place of Jeanne Douste as *Gretel* in Humperdinck's opera, but engagements already made obliged her to refuse.

The Atlanta Exposition has had very few first-class musical attractions outside the big bands. Classic music is at an ebb at these big shows, and individual artists are lost in the turmoil of excitement.



# MUSICAL INSTRUMENTS



*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

**No. 820.**

NEW YORK, WEDNESDAY, NOVEMBER 20, 1895.

IT is reported that Mr. Jacob Doll, manufacturer of the Jacob Doll pianos, New York city, has become interested in the Rintelman Piano Company, Chicago, Ill., to the extent of \$10,000.

ONE of the great selling pianos of the year 1896 will be the Emerson Style 8½. We congratulate those dealers who are in a position to handle that instrument. They will make money out of it.

WE believe that Mr. Robert Proddow, of the Estey Piano Company, of this city, is one of the most far seeing piano men of the Eastern quorum. He understands the situation, and that means a great deal.

ROBERT CARR, ESQ., City Attorney of Ottawa, Ill., is the assignee of the Coulon Piano Company, of that town, or of E. Coulon, as he is officially designated. It seems probable that the whole stock is to be disposed of at auction, although a definite decision has not been made.

THE COALTER & SNELGROVE COMPANY, of Salt Lake City, informs us that in the case of Fergus Coalter against said company before the Third District Court in that city, held November 7, Merritt, Judge, after a full discussion, a decision was rendered in favor of the company. The judge practically gave it out that there were no grounds whatever for bringing such a suit. There will be no appeal from this decision.

MR. W. C. ALTPETER, of Rochester, N. Y., is one of the most energetic of the Steck agents, as is attested by the unusually intelligent manner in which he places these pianos before the public in the daily press of his city. He has been a Steck agent for many years, and has interested the musical people in the upper strata of society in this make of instruments, and has established for them a reputation which is continually bearing fruit.

WE learn that there is a little Boston piano man who is "kicking" against the music trade papers. That's too bad. Usually the piano men who kick against the music trade papers are those who spend the least money with these papers; the great advertisers certainly never kick, and they are also satisfied to find the little fellows kicking, for that helps the big advertisers along so much faster.

But why kick Anno Domini 1895, or nearly 1896? The time for kicking passed long ago. People may as well kick against pianos by declaring them to be nuisances. That would not work nowadays.

The little Boston piano man likes to feel himself kick, but it must not hurt, for the kicks are without effect. It is really too bad in his case, because he is in earnest and really believes in himself, but nobody else does.

THERE is no truth whatever in the announcement that Estey & Camp, of Chicago, have taken the agency of the Krell piano. Mr. Camp kindly permitted the concern to put a few of its pianos on the wareroom floor, and there they are.

THE retail piano and music business of B. Shoninger & Co., New Haven, Conn., has been dissolved by mutual consent. The partnership consisted of Messrs. Simon Shoninger and M. Sonnenberg. This business was established 35 years ago by Mr. B. Shoninger, who retired from it years ago to devote his entire attention to the B. Shoninger Piano Company, the New Haven piano manufacturing house. Mr. B. Shoninger has since then had no interest in the retail house above referred to.

THE improvement in retail trade noticed at the Hazelton warerooms has been supplemented by an increase in wholesale orders. There is one thing about Hazelton trade—if there is any demand for high grade pianos in any quarter you will find the Hazelton getting its full share of it. It is so in New York, it is so in the other great centres. There is an unobtrusive excellency of finish about a Hazelton piano, a quiet richness that exactly gratifies and satisfies those who can appreciate the beauty of simplicity. This beauty is not confined to the case, but to every portion of the instrument, and especially to its musical qualities. The Hazelton shows itself to be eminently a piano for cultured people.

AS advertising is a speculative science it is subject to judgment and discrimination. Many firms are endeavoring to establish such definite results from it that it may be elevated to the dignity of a positive science, but we do not believe its present status admits it into that realm—it is still as astronomy was a century ago before we had the spectrum analysis and perfected photography, that, is a speculative science.

Among those firms in the piano trade who have been hard at work in their efforts to make advertising a factor of as much importance as any other in their business is the Ivers & Pond Piano Company. As a late instance, take the full page advertisement of the company in the latest number of the *Century Magazine*. The advertisement itself is excellent, and shows study, experience and earnestness, but the company is not satisfied with its publication; it supplements the same by issuing a postal card addressed to newspapers, readers, &c., which states:

November 12, 1895.

The *Century Magazine*, of New York, has just mailed you at our request a copy of their November number containing our advertisement. We trust the same will reach you safely. Very truly yours,

IVERS & POND PIANO COMPANY.

This signifies a duplication of effort; it signifies more than the usual earnestness of purpose, and it means that the company is a thoroughbred advertiser desirous and anxious to get all it can out of all the advertising it is willing to issue. This is bound to result beneficially both to the *Century Magazine* and the Ivers & Pond Piano Company.

## WARNING.

WE have been appealed to by a number of piano manufacturers as to the course for them to pursue with a certain music trade editor who is sending out bills again requesting three and six months' advance payment for advertising in his already bankrupt sheet. This very appeal shows how weak some firms in the trade are.

On four or five occasions in the past sixteen years we have warned piano and organ and musical instrument makers not to pay this editor, or any in fact, any bills in advance; in the particular case of this false pretender, we have always stated that when he goes about making the greatest claims he is most desperately and usually hopelessly entangled. Our predictions were always verified, for he necessarily had to fail, as he must again in this instance.

Therefore we warn every house receiving demands or requests for payment of advertising in advance simply to refuse. That is all, this time. The editor of any trade paper who must depend upon his advance collections must, of course, be insolvent and can have no circulation and no influence.

How many more times are you piano and organ manufacturers going to permit yourself to be made ridiculous in the estimation of your more sensible competitors and the general jobbing and retail trade? Do not pay one cent in advance. Pay your advertising bills when your month or your quarter is up. Don't let the whole musical world look upon you as a pack of fools who will again fall victims to the false claims of an editor who has been juggling with you for years. It is all nonsense.

There is not another trade in which such child's play would be tolerated. For men of responsibility, of earnestness and seriousness in life the whole farce is nauseating. Every few years a disgraceful little failure; a begging expedition a little while afterward; a sudden bloating of a trade paper, and huge claims of business and circulation followed by a demand for payment in advance, and then—a slump and another disgraceful little failure. And then when we examine the books (as we have done in the last three failures) we find manufacturers of pianos and organs paying out good money to keep a fraud in clover. Why, it is criminal, this constant repetition of the same course.

Hold on to your money, or pay your legitimate debts. That is better than paying for advertising in advance, when you know you will never get the advertising, and when, in fact, it is no advertising at all. An editor who must demand payment in advance can have no funds, no capital to publish circulating editions. Humbug!

MR. WM. E. WHELOCK has returned to New York from Willimantic, Conn., and will remain here. Mr. A. M. Wright, president of the Manufacturers Piano Company, Chicago, reached New York on Sunday night for an indefinite stay. The new styles Wheelock pianos, which are now ready for the market, and of which some have been shipped, are very attractive and will undoubtedly prove extremely popular. Mr. Geo. W. Woodford, of the Wheelock forces, has gone on a business trip through New York and Pennsylvania.

## SMALL INSTALMENTS.

WE received information recently of a firm in a certain Western city that is carrying the instalment practice to absurd lengths, and that cannot but result in disaster. The firm in question while doing an extensive business is an equally extensive borrower. And some of its creditors have been trying for years to collect a large advance made by collecting on instalment paper. This firm will sell a piano, and advertises to sell them, at from \$5 to \$10 down and \$5 a month. They will sell one of the best medium grades to a clerk, for instance, who would pay \$5 down and was to pay \$5 a month. At the end of the year they might have received \$40. They will offer a seamstress or working girl, who could scarcely support herself, a piano at \$5 down and \$5 a month at 6 per cent. interest. This piano would have cost the firm not much less than \$175.

The above is not an isolated case, there are many, and in all sections of the country. We are hearing about them continually. There are many firms using instalment papers in the banks, and as the banks do not know the exact conditions, the firms go on and on, paying big interest and using their cash to invest in the cheap \$75 fraud boxes until the inevitable smash-up comes. An injury to the whole piano trade is undoubtedly done by these houses and the absurd lengths to which they carry their unbusinesslike methods. Will there be a change?

If great houses like the W. W. Kimball Company, Estey & Camp, the Chicago Cottage Organ Company, the John Church Company, D. H. Baldwin & Co., Smith & Nixon and the Jesse French Piano and Organ Company gain control of the piano trade of this country, as they appear to be on the eve of doing, and as they undoubtedly will do unless those who at present appear to be asleep wake up and make a fight for the business; if these great houses control the business this absurd practice and the unbusinesslike methods will disappear. These houses do not do business on that plan. No house with any hope for a permanent existence, to say nothing of making a success, can afford to do so. The instalment business will be regulated and brought up to a common-sense and businesslike basis that will afford a profit and upon which a profit can assuredly be expected, which is not the case in the present condition of many dealers.

There are some houses that are making a strong stand for at least one-tenth of the retail price of the piano as first payment, and one-twentieth of the retail price each month thereafter, with no payments of less than \$10 a month and interest in all cases. This is a businesslike arrangement, and a thinking man can see that business done on such a basis can yield something like satisfactory results.

Sermonizing does very little good to men who have no comprehension of sound business principles. There are some dealers, however, who have fallen into this practice more through a desire to meet the decrease in the prices of a competitor and the desire to make a good showing. These men may be made to see the error of their ways. And the manufacturers who supply them may be brought to see where this policy is leading them.

## THE SALESMAN'S RECORD.

THERE are, unfortunately, some salesmen who think themselves always handicapped in the matter of making a record, alleging this thing or that as a bar to their efforts to make as good a yearly showing as some other salesman who has been called to a better position and increased salary because of his record. The complaints coming generally from salesmen in houses where high grade pianos alone are sold are usually not very loud, but the dissatisfaction is there and finds its expression much oftener than it should. We have lately heard something on this subject which opens up the whole question of a salesman's opportunities to make a record, the factors in his success or non-success, and the causes why some fail and others succeed.

From some houses, of course, no complaints are heard. There is not a salesman in Steinway Hall who complains because he has to sell Steinway pianos alone and does not have two or three cheaper pianos with which to capture the man or woman of very modest pocketbook. Upon what should the salesman of a high grade piano alone depend to make a

record? Upon the reputation of the piano, the house, its progressive business methods and liberal advertising? Undoubtedly yes, in part, but to as great an extent and greater upon his own ability and energy.

The high grade piano may have a good name, even a great name, and be liberally advertised, but with all these advantages the salesman may fail to do business either to the satisfaction of the house or to himself. He generally places the blame upon the house itself, which he characterizes as "unprogressive," not alive to the changing condition of affairs, standing in its own light in refusing to sell other and cheaper pianos, and in a great many cases ending up with the wholly formed but half expressed idea that if he had the running of affairs the firm would be making rapid progress toward the most wonderful financial success of a decade. All of which does not harm the listener, but distinctly does harm the talker, who entirely overlooks the unprogressiveness of himself in his present position. While it is undoubtedly true that all houses are not thoroughly awake as to the general conduct of their business, it is equally true that a salesman failing to make a respectable record when the piano he sells has the advantages of high reputation reinforced by positive qualities of the highest order will if he looks into the question closely find that the fault is principally with himself.

Not many years ago a well-known salesman came to New York for a house of repute on Fifth avenue. The first year he was here he sold 229 pianos. He was offered a much better position and a largely increased salary with a progressive house in a Western city, where live business methods prevail. His successor in the New York house during his first year sold about 20 pianos.

To what should be attributed the success of the one and the lamentable failure of the other? To the qualities of the men themselves. The first man sold the 229 pianos the first year without any particular help from especial advantages offered by the house. The piano had a reputation perhaps undeserved, was held in esteem and was advertised fairly well, if not always judiciously. The second man had the same advantages, with an added one—the sales that had been made by his predecessor. This is but one instance of many that have come under our observation, but it is striking enough to show the salesman, whose record does not please him or his house, that his success or failure rests in greatest measure with himself.

If general conditions are adverse, then extraordinary efforts are necessary; if conditions are favorable, while his task is made lighter, unremitting industry and constant vigilance for opportunities are equally necessary.

**A**MONG the younger men of the piano trade Mr. George N. Grass, of Geo. Steck & Co., has suddenly loomed up as a man with a splendid future. Mr. Grass will be watched more carefully than ever; he has been doing some fine work.

**T**HERE is not a piano made in the United States to-day that sells better or quicker than the Vose. We meet all piano dealers of importance, and this is the consensus on the Vose, and it does not apply merely to Vose agents.

**T**HE instantaneous success of the Story & Clark piano is one of the best evidences that the trade appreciates originality, push, enterprise and, particularly, that intelligence which is of mutual advantage to dealer and manufacturer. There is no further question as to the stability and permanency of the Story & Clark piano.

## McCammon Items.

**M**R. GEORGE B. BEARD, of the McCammon Piano Company, Oneonta, N. Y., has been in New York city during the past week in attendance at the Horse Show.

Mr. Beard is on his way to Washington and other points South in the interest of their business.

Mr. Geo. E. Chamberlain, who has been in the office of the McCammon Piano Company for some time, has gone on the road for them.

**A** SPLENDID OPENING for an experienced piano manufacturer with some capital; established business and reputation, as well as valuable patents just secured; will bear the closest investigation. Address, with references, "S. N. T.," care of THE MUSICAL COURIER, New York.

## TRADE AS WE FIND IT.

Newsy Squibs, Personal, Pertinent and General, Picked Up by Musical Courier Reporters.

**T**HERE is such a multiplicity of statements as to the present condition of the general music trade in this city, such a divergence of opinion as to the future, that the onlooker "dunno' w'ere 'e are." Almost all of the high grade warerooms have had a good business the past week—in fact, all. There has, however, been an absence of customers from some where cheaper grades are sold that looks ominous, and already many are shaking their heads over the prospects for the holidays.

There is in reality more head shaking than there is any call for. Business is not rushing, it is true, but it is not dead by any means, nor would it appear half as bad as it is if a little spirit of modern enterprise were infused into the methods of certain firms, members of the firms themselves and the salesmen.

Many of the salesmen realize this, and they do not have it in themselves to institute a reform with themselves. And so the thing goes. There is an activity around certain factories and warerooms, however, that shows some are wide awake and hustling for trade.

What is true of warerooms is true of factories. Obsolete methods still prevail, the old men are there, the old styles are there, and it really looks as if the dear old boys and the dear old things, along with the dear old name, were going down together to wait the trumpet call, when the good old times and the good old prices and the good old profits would come again, and then they would know they had reached heaven.

There are some factories, like the Estey, Pease, Gildemeester & Kroeger, and others, that are fairly rushed with orders. Behr Brothers & Co. are having a busy season. The Krakauer factory is taxed to supply the demand. The Wheelock factory is running along with good orders, while other great factories are almost deserted, and the employees are running around looking for positions elsewhere.

The supply men tell varied tales. There is a demand for richly figured veneers, which dealers find some difficulty in supplying. There is no unusual activity in the action trade, but Davenport & Treacy and some other plate founders have a very steady and strong trade in their specialties.

All the musical merchandise men, manufacturers, importers and jobbers, report a good demand. The leaders in this line appear to be thoroughly awake to their opportunities. Their travelers are among the most alert on the road, and the efforts of these are supplemented by frequent visits among the trade by the heads of the houses themselves.

Frank Scribner, of F. Scribner & Co., and A. E. Benary are again on the road after a few days' rest with a record breaking trip in respect of sales.

Wm. R. Gratz is now on the road, has been in Canada and finally reached Chicago. He is handling the Wollenhaupt triplex violins in addition to his other well-known specialties. The Symphonion is having an unprecedented sale.

C. Bruno & Co. report a fair trade, nothing rushing, but a good, steady demand.

Hamilton S. Gordon's musical instrument department is having a season of unprecedented activity, and in certain lines it has been found impossible to fill orders as rapidly as desired. The "Converse" solid arm banjo is having a splendid sale.

Mr. William Tonk, of Wm. Tonk & Brother, is now on the road visiting points in the West. He is looking after Herrburger-Schwander interests as well as those of the Edwin instruments.

There are probabilities of some further complications in the matter of mandolin attachments and automatic pianos. There is now a varied abundance of these devices on the market, with patentees, assignees and claimants all breathing defiance and heavy threatnings. What the outcome will be no man knows, though many predictions are made, and it is a certainty that Geo. P. Bent will be in plain view at the end.

Mr. Geo. Clay Cox starts out this week on his initial trip for the house of Gildemeester & Kroeger.

J. P. Lackey, the piano case maker, of Leominster, Mass., was here one day last week, secured some orders and got away.

**Andrews Defaulted.**

CHARLES H. ANDREWS was defaulted two days ago in the Superior Court in Boston, before Judge Sheldon. He was wanted for sentence on the complaint charging him with receiving music sheets stolen from the store of the White-Smith Music Publishing Company of Boston. He pleaded guilty to the charge in the municipal court, and was sentenced to the House of Correction for one year, but he appealed.

The stealing, as testified to in the lower court, and told of in these columns, was done by errand boys in the employ of the music house, at the inducement of Andrews, who paid them reduced prices for the sheets stolen. He is the manager of a novelty store in Lynn, Mass.

**Decker Brothers' News.**

THE Western trip of Mr. Chas. Dieckmann, of Decker Brothers, continues successful. He is now in Chicago, and will proceed westward from there.

Messrs. W. H. Rider, of Kingston, N. Y., and W. H. Burk, of Ames & Burk, Norfolk, Va., were among the visitors at the Decker Brothers' warerooms last week. Each is an active agent of the piano, and each left a good order for stock.

Edmund Gram, who represents these pianos in Milwaukee, announces a fall opening, which took place on Thursday and Friday, November 7 and 8. A feature of this was a concert in which Mr. J. Erick Schmaal, the well-known concert pianist, will be assisted by other artists of established reputation. Mr. Schmaal is most favorably known as an artist of high attainments. The Decker Brothers piano was used at this concert.

Retail trade at the New York warerooms has been excellent the past week and has almost established a record for activity. Not the least noticeable feature has been the sales of grands and the demand for the highest priced styles.

The following letter just received from one of the agents of the house is of a tenor to which the firm has become accustomed. The writer has not been a Decker Brothers representative for a very long time, but he has made a good record so far and his letter shows to what a portion of his success is due:

FOSTORIA, Ohio, November 13, 1895.

Decker Brothers:

GENTLEMEN—Your letter of November 6 at hand. I must say the piano you sent me is breaking the hearts of my competitors. The first two or three days it did not show up as I would have liked, but I guess because it had not got thawed out from its long trip, but you ought to hear it speak now. There is only one objection to the piano; I am afraid it will spoil the sale of my other pianos, but I will stand it if Decker they must have, you know.

If you have any holiday advertisements send them along.

Yours very truly, (Signed) F. P. CARTER.

**Braumuller Busy.**

A COMBINATION of things is keeping the Braumuller factory busy—the new styles, the improvements in the quality of the instruments, the good work Mr. Braumuller did while on the road and the good work the traveling representative is doing now, and the persistent efforts that have been made to keep the representatives of the pianos. And busy the factory certainly is.

Taking these in detail, the Braumuller Company is not unmindful of the fact that sometimes the dealers need a little help from the manufacturer. Especially is this true in regard to advertising, and the policy of the house is to assist as far as is possible in this direction.

Mr. O. C. Klock, the traveling representative of the firm, who is now traveling through New York and Pennsylvania and is meeting with excellent success, is doing all in his power to aid the dealers by helping them in their advertising. This is not confined to the daily papers, but by other means as well. Mr. Otto L. Braumuller's recent trip was productive in more respects than one; for while he secured good orders, he also made some new connections for the piano that have been increasing the mail orders since. The dealers are now understanding that the claim of improvement in the Braumuller piano was not an empty or idle one.

Since the firm put out the new cases, and established the fact that the qualities of the pianos have been bettered in every respect by improving the scale, using the Wessell, Nickel & Gross actions, and adding wherever such adding would be of benefit, it has taken on a new business, and the prospects are excellent judging from the reports of the dealers.

The Braumuller Company has recently received from Mr. Ralph D. Hausrath, of the Scharwenka Conservatory of Music, a letter of commendation for the Braumuller piano, in which he says:

"It gives me much pleasure to state that I have found the Braumuller piano a most valuable instrument.

"Its broad tone, its even scale and its elastic touch and action are qualities rarely found in a piano.

"I might say that I know of no superior instrument.

"Yours faithfully, RALPH D. HAUSRATH."

Mr. W. H. Turner, treasurer of the Braumuller Company, is still in Atlanta, Ga. It is probable he will spend

the winter there, as his health is steadily improving. He will make frequent trips to Southern points in the interest of the Braumuller piano.

**An Interesting Case.**

A CASE was tried in the Philadelphia courts last week which will undoubtedly prove of interest to all piano dealers. It was one brought by F. A. North & Co., 1808 Chestnut street, Philadelphia, against Ephraim S. Frechie, a storage house keeper, to recover damages for taking a piano which had been leased to a third party and holding it for the advance made on storage and kept by him under claim of right.

Frechie had made an advance on the instrument and afterward had sold it to recover the amount of money he had advanced on it. It has been quite a common practice among storage house keepers in Philadelphia to receive goods not knowing whether they were paid for or not, and in the event of the parties not redeeming them they would be sold.

The jury brought in a verdict in favor of the plaintiff for \$151.88, representing the unpaid rental payments on the instrument with interest for same from the time the piano was taken in possession by Frechie. Some of the points in the judge's charge are here reproduced:

That under the written agreement between plaintiffs and Catharine Baird, which has been offered in evidence, the plaintiffs are the absolute owners of the instrument thereby leased, and the said Catharine Baird only acquired the interest of a bailee therein, and was not authorized to sell, pledge, store or in any way dispose of said instrument without the consent of the said plaintiffs.

That the said Catharine Baird was not the agent of the plaintiffs to store the said instrument described in said lease, nor to obtain advances thereon, and said storage charges and advances cannot be charged against the plaintiffs, and deducted from the amount due to them for the conversion of their property.

That the defendant has no lien on said instrument for storage or advances which can justify him in refusing to deliver said instrument to plaintiffs.

That if the jury believes that a demand was made upon the defendants for the return of said instrument to plaintiffs, its owners, and that defendant so refused to deliver said instrument, although he was informed as to its ownership, he is guilty of the conversion of said instrument, and the verdict must be for the plaintiffs.

The measure of damages is the value of the instrument at the time of the conversion.

**New Detroit House.**

A DETROIT exchange says that Mr. James Vaughan, formerly with the Detroit Music Company, and a Mr. L. H. Tanner have entered into partnership to do a piano and organ business in Detroit. It is rumored that they will handle the Mason & Hamlin line.

**Brown & Simpson Arrangements.**

THE Brown & Simpson Company, of Worcester, Mass., has just made arrangements with the Metzgerott Music Company, of Washington, D. C., for a thorough representation and sale in their territory of the Brown & Simpson piano.

Furthermore, an arrangement for handling the Brown & Simpson piano has also been concluded with Robert L. Loud, of Buffalo.

**John W. Sturtevant Married.**

MR. JOHN W. STURTEVANT, of Steinway Hall, New York, was married on Thursday, November 14, to Miss Edith Byrd Thompson, of this city. The ceremony was performed by the Rev. Dr. Ryland, of St. Mark's Episcopal Church. Mr. and Mrs. Sturtevant are visiting Atlanta, Ga., and other Southern points, and will remain away a few days.

**For Sale.**

IN a prosperous city of 20,000 inhabitants, an old-established piano, organ and small musical merchandise trade. The county in which this music store is located is one of the most prosperous counties in New York State. There is no other music store in the city and practically no competition in the whole county. With ordinary enterprise at least 150 instruments can easily be sold each year. The best opportunity for a wideawake piano and organ man with a small capital that there is in New York State.

For full information address B. B., THE MUSICAL COURIER, New York.

**S. S. Stewart's Enterprise.**

ON January 16 will occur the fourth competition banjo concert under the management of S. S. Stewart, the banjo manufacturer, of Philadelphia; Thomas J. Armstrong and Mr. Gorton, both of the same city. These concerts in the past have been huge successes, and the coming one promises to eclipse any that has been previously held in the importance and number of the clubs which will be represented.

—Mr. E. F. Droop, of E. H. Droop & Sons, Washington, D. C., was in the city on Friday and Saturday last.

**Hallet & Davis Prizes.**

MENTION is made in the Chicago letter in this issue of the Hallet & Davis Piano Company's word contest, which has caused a lot of excitement and interest in Chicago and the surroundings. The contest closed a few days ago and following are the lucky ones:

First Prize—One Hallet & Davis piano, awarded to Ellen F. Austin, Kalamazoo, Mich.

Second Prize—One parlor organ, awarded to A. J. Hume, 3726 Ellis avenue, city.

Third Prize—Twenty-five dollars, awarded to Rosseter Catton, Woodstock, Ill.

Fourth Prize—Ten dollars, awarded to Georgia P. Scates, 4109 Indiana avenue, city.

Fifth Prize—Five dollars, awarded to Mrs. Adelaide Perry, 71 East Fiftieth street, city.

The ten next highest, of \$1 each, in order as follows:

Sixth Prize—Chas. F. Wadsworth, Springfield, Ill.

Seventh Prize—Amelia Bossy, 140 Monroe street, city.

Eighth Prize—Mrs. J. W. Wear, Lincoln, Ill.

Ninth Prize—Florence M. Hirsch, Burlington, Ia.

Tenth Prize—Rosa M. Adams, 7051 Wright street, city.

Eleventh Prize—Annie Kirchoff, Peoria, Ill.

Twelfth Prize—Mrs. J. A. Schoenthaler, 937 Sawyer avenue, city.

Thirteenth Prize—Mrs. F. S. Pond, 1270 Lyman avenue, city.

Fourteenth Prize—Frances L. Jacob, Waukesha, Wis.

Fifteenth Prize—Mrs. C. F. Mackin, 289 Irving avenue, city.

**The Violin Bridge.**

THE height, width and strength of the bridge, as also its weight, must correspond exactly to the form and build of the instrument itself. Maple, of the spotted kind, is the wood usually employed.

The question of the height and strength of bridge cannot be determined by fixed rules, as the different forms of various instruments cannot be left out of any calculations relative to these matters. The height of the bridge should not generally be more than 1 3/4 inches in the centre. The strength, however, which partly determines the weight, has a most important effect on the vibration of the bridge, and therefore upon the tone itself.

By means of the bridge the vibrations of the strings are imparted to the resonant body. If, therefore, the bridge is too heavy, it vibrates with less freedom, and deadens the vibrations; if it is too light, the disadvantage is in the opposite direction.

In order to ascertain exactly what bridge is best suited to a violin a number must be provided of different weight and strength, some of tender, some of hard wood, but in every case old and perfectly seasoned. All should be of the same width for the same instrument, and the left foot must stand exactly over the middle of the bass bar.

When the position of the left foot is settled, and the bridge so placed stands exactly at the same distance from the two f holes, its width is determined, and all the others to be experimented with must be of that width.

When the feet of the bridges to be tested have been made to fit exactly to the curve of the belly, the experiments as to weight and vibrating power may begin, care being taken that in every case the outer points of the feet are in an exact line with the inner slits of the f holes.

If the ear is to distinguish fine variations of tone, the changes of bridge must be made quickly, and, to secure a quick change without the necessity of loosening the strings every time entirely, a bridge of sufficient height should be put an inch in front of the one to be removed.

This will enable one to be taken away and another put in its place with the least possible loss of time. Care is necessary for this operation, lest the sharp edges of the feet of the bridge should injure the varnish or wood.—*Violin World.*

—Mr. E. W. Furbush, of the Briggs Piano Company, Boston, has gone West.

—Mr. Daniels, of Denton, Cottier & Daniels, Buffalo, N. Y., was in New York on Friday of last week.

—A small fire, caused by an overheated stove, did slight damage to the Hunikamp factory, in Baltimore, on the 13th.

—Mr. Robert A. Gally, the well-known church and parlor pipe organ builder, is in London, England, for a brief stay.

—O. H. Gates, of Boston, who has been a traveling agent for the Merrill Piano Company, will open a music store in Gardiner, Mass.

—W. W. Phillips, dealer, of Hillsboro, Tex., has made an assignment with preferred liabilities of \$9,647.80. The assets are not known.

—Mr. John Wesley, manager of the Berlin Piano and Organ Company, of Berlin, Ont., was in New York on Monday. Mr. Wesley is returning from a trip in the lower provinces. He reports a fair business.

—It is reported that Wm. B. Wilson, the traveling representative of Alfred Dolge & Sons for the Autoharp department, has sold his property in Plainfield, and will acquire property in Dolgeville and become a resident of that thriving town.

—William F. Gunther, who was convicted and imprisoned for embezzling several hundred dollars from Emil Wulschner & Son while in charge of their store in Muncie, Ind., was released from prison on the 15th. He proposes to start a music store in Muncie, and says he will at once make good the loss suffered by the Wulschners.

## TRUCK FARM CHARITY.

## STEINWAY'S SIMPLE METHODS.

Practical Benevolence That Promotes Industry,  
Prevents Want and Averts Beggary  
Among Deserving Poor.

NEW YORK, November 10.—Why cannot some wealthy Chicago landholder do for the poor of his city what William Steinway is doing for the poor of New York?

The Associated Charities of New York City have now in preparation their report on Mr. Steinway's truck garden, or poor farm, scheme on Long Island. The plan has from the outset excited widespread interest among philanthropic people, and no project for the benefit of the poor has given rise to greater discussion in the press as well as in benevolent circles and those interested in social problems. The sensible charity is looked upon as a crowning act in the remarkable career of Mr. Steinway.

This forthcoming report will give in detail what is herewith given in outline. That the project is of material advantage to the poor of New York the figures will show, and that it is extremely popular is proved by the fact that other extensive holders of land on Long Island have offered much of their holdings for the use of those who are willing to help themselves by tilling the soil. It is a notable charity that will assist the honest poor man to bear his own burdens and to lessen the tax that his poverty imposes on society.

Arrangements are now being completed for the cultivation of a large acreage on Long Island next spring, and it is an assured fact, if one can take this summer's work as a standard, that many thousands of dollars will be the result of a scheme that had its origin, so far as New York is concerned, in Mr. Steinway's generosity.

It is a happy solution, in part, of an exceedingly complex problem. The poor take to it kindly, too, for it gives them the chance to become self-supporting and replaces beggary, in many instances, by the dignity of hard work and a support that follows individual industry. It is estimated that 90 per cent. of those who enjoy the far-reaching philanthropy of William Steinway in this respect do their level best to carry out the spirit of their patron.

## Former Opponents Converted to Faith.

Those who opposed Mr. Steinway at first in his project, or who were doubtful of its expediency, are now to be classed among its most earnest advocates. There are, in all, now 270 acres belonging to Mr. Steinway under cultivation, and so great have been the benefits of the plan that it is Mr. Steinway's intention next spring to donate the use of 200 additional acres of his own, to say nothing of the acreage to be placed at the disposal of the Associated Charities by gentlemen who, through Mr. Steinway's influence, have been induced to follow his course.

The crop raised on this tract includes potatoes, which are the chief product; cabbage, beans and peas—quite a variety of vegetables, when the reader bears in mind how close the land is to one of the greatest markets in the world. To give an adequate idea of what the Steinway plan has done for the New York poor since he put it into execution, it is only necessary to quote some figures.

The sum of \$4,000 was originally expended for the purchase of tools and seeds. The value of the first year's crop is \$11,000. Remember that the scheme was started late and that there was much opposition to it.

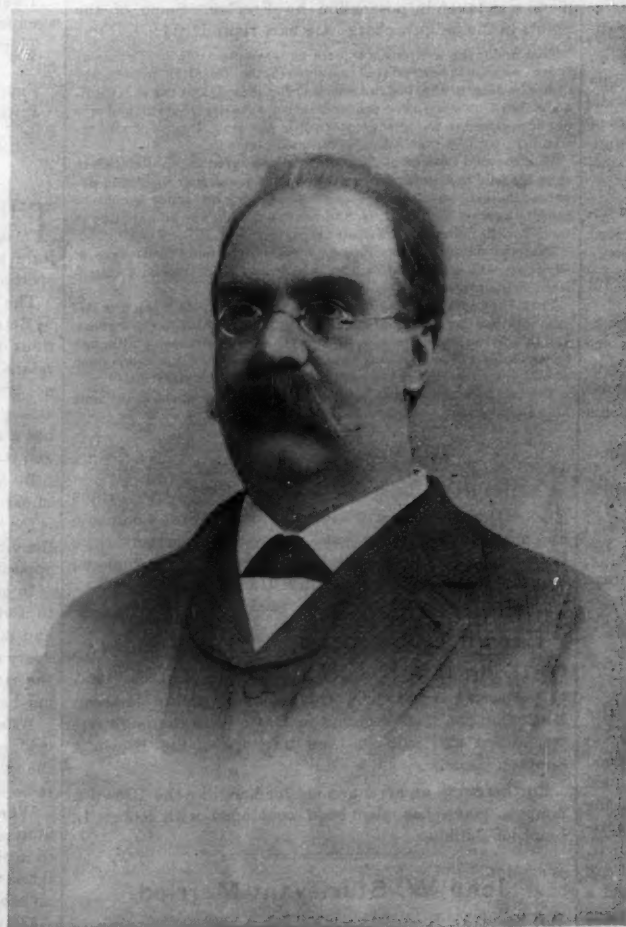
The garden work is largely done by children and the old and decrepit among the poor families who avail themselves of the opportunity. From the cultivation of Mr. Steinway's land enough has been derived this year to support 200 families, or fully 1,000 people. Now, who can say that this is not a colossal charity? And who can begrudge to William Steinway the emotion of honest pride that he must feel as he considers this improvement in the condition of the poor and through his efforts.

## Mr. Steinway's Poor Farm.

I visited this tract of ground on Long Island in company with Mr. Steinway a few days ago, and with him carefully inspected the various small farms on which the harvest had just been gleaned. There were women yet at work anxious to extract the last penny from the yielding soil.

They worked with a will, because self-interest was at the bottom of it. And as I watched them this thought came: What a grand thing it would be if some noble hearted Chicagoan would introduce in his city the Steinway idea for the benefit of Chicago's very poor! There is enough vacant ground in and adjacent to the Garden City to raise thousands of dollars' worth of product and a market at hand that would quickly transmute the garden truck into shining dollars. Is there no rich man in Chicago big hearted enough to emulate William Steinway's example?

The same broad liberality and well applied philanthropy are to be seen in everything with which William Steinway is connected. In the town of Steinway, L. I., 1,000 workmen are employed. In his New York factory another 1,000 men are employed. A large number of these workmen own their homes, and they show in the outward adornment of their houses not only thrift but refinement as well. There are no socialists around William Steinway, because socialism gets no chance to take root. The Steinway workmen are treated with too generous consideration.



WILLIAM STEINWAY.

They are well paid, and work is found for them when times are dull. During all the months of enervating depression the Steinway employes were well cared for.

The flourishing town of Steinway, a monument to William Steinway's benevolence, is a charmingly arranged place. It is furnished with every appliance that begets comfort, and a fine public library, well stocked with 10,000 choice books, shows how careful Mr. Steinway is that the better part of his men—their interests—shall not be overlooked. There are no idlers about Steinway, L. I. The toilers are all happy because they are contented. The interests of the workmen in the Steinway establishments in London and in Hamburg are as carefully conserved. There are other charities of which the public know little or nothing, such as his endowments to churches and schools, and the special education of about thirty worthy young men and women whom he hopes some day will become ornaments to the art of music.

One other phase of William Steinway's character will interest Chicago people. That is his enthusiasm for the city by the lake and its progressive men and women. He is fair enough, and so free from the prejudice of locality that he willingly bestows upon Chicago all the credit to which it is entitled. No heartier supporter of the Columbian Exposition can be found than he, and his contribution of \$25,000 to the world's fair ought to give him a warm place in the hearts of every patriotic Chicagoan. It will bring pleasure to every Chicagoan to hear Mr. Steinway talk of the city and its future and the men who put it

where it is. Lyman J. Gage he ranks among the great financiers of the day; a man who would have made his mark in all conditions and circumstances. Thomas B. Bryan he considers one of the most genial and delightful of men, of spotless integrity and the highest culture. Upon Theodore Thomas he looks with unmistakable pride, and he fully sympathizes with him in the work that he is doing for art life in the West. The Chicago Orchestra and the Chicago men who have supported it with such zeal and unselfishness have his heartiest admiration. The organization itself and its projectors, he declares, are doing the greatest kind of work for a higher culture in the Western metropolis.

Apropos to Theodore Thomas, Mr. Steinway relates a pretty incident. The day before Rubinstein's return to Europe on his last visit to the United States, Rubinstein, Steinway, Maurice Grau and two or three others dined together at the Café Brunswick, in New York city. The conversation naturally drifted to musical art in America, and, said Mr. Steinway, "I well remember these words that Rubinstein spoke: 'I know of but one orchestra that can compare with that of Theodore Thomas, and that is the orchestra of the Imperial Academy in Paris, which was established by the first Napoleon in 1808, into which only artists when young are admitted, and they may have any number of rehearsals until they arrive at absolute perfection. It is that orchestra alone which is as perfect as Theodore Thomas', but, alas! they have no Theodore Thomas to conduct them.'"

William Steinway is one of the world's great men. He is a rare man, too rare in those unmistakable qualities of mind and heart that make a man the leader of men and that give him such commanding power over his fellows. He is one of the rich men of the country. With Oswald Ottendorfer, the New York journalist, and George Ehret, the brewer, all representative German-Americans, his wealth is estimated from \$7,000,000 to \$10,000,000. His holdings belong to the class that augment in value rapidly. A few more years will almost double his wealth.

He has not only built up in forty-five years an enormous business, with its accompanying social and political influence, but by his broad philanthropy, his determination to do good, not only in a large way, but in small ways, where none other than himself and the recipients know of his benefactions, his constant effort to lift up those associated with him to a higher and a happier plane of existence has won for him the honors of a public benefactor.

How much one man can achieve in forty-five years of concentrated and intelligent effort is eloquently demonstrated in the career of this remarkable individuality. And throughout all his business and social triumphs, and in spite of his money and his large influence, he has retained the charm of a sympathetic nature that wins him the affection as well as the admiration of all that know him.—George B. Armstrong, in the Chicago Times-Herald of November 11, 1895.

Mr. Armstrong is a member of the staff of our esteemed contemporary the Chicago Indicator.

## The Weaver Organ and Piano Company.

THE above firm at York, Pa., is among those that are steadily improving in commercial importance. It is increasing its factory capacity and making valuable and expensive additions.

Three years ago the firm doubled the size of its factory by a brick addition which gave commodious offices, piano salesrooms, packing rooms, tuning rooms, &c. The house is just about completing one of the best equipped drying buildings to be found in the country. What is known as the common sense system will be used. It is considered by lumber men to be the best of any of the processes by which the perfect seasoning of woods is attained and in the shortest possible time.

In every department of the Weaver factory the same advanced ideas prevail, and this is one reason for their success. The members of the firm are young men, ambitious, and up to date in the handling of their business.

A good footing has been secured for their organs abroad, and this foreign trade promises to be an important feature of their business. Their advertising matter lately put out is more than usually elaborate and beautiful.

Mr. Gibson, of the company, starts on a Northern trip this week.

**Gildemeester & Kroeger.**

THE development of the great houses has been along systematic lines; little has been left to chance, and in fact the element of chance has been eliminated as far as possible from calculations. The progressive houses have studied the question of organization as applied to the factory, the counting room, the salesroom and the road force as factors in the development along the broader lines that win the great success. The necessity for thorough organization in which the directing force is thoroughly in touch with all the departments mentioned has been recognized by the few and wide awake piano manufacturers who are to-day ranking as leaders in the trade. And the few have perfected systems, which, while differing perhaps in detail, do not differ materially in general outline.

That the more thorough the system in the factory the more perfect the work produced will be, other things being equal, will be accepted without question, and it may be stated broadly that good work is impossible where the system—either of construction or of methods—is open to criticism.

There is perhaps no house in the trade to-day where a better system prevails than with Gildemeester & Kroeger, no house where the multitude of details is more carefully considered and made to yield the greatest strength to the composite whole, or where the results from the practical application of well defined plans are so apparent.

These things, while not readily seen by the layman, will be understood at their full value by the competing piano maker and dealer, inasmuch as they explain in part the success the Gildemeester & Kroeger pianos have made.

Before passing to the operations themselves, a word as to the results may be admissible. There is no question as to the position of the Gildemeester & Kroeger pianos. Their musical qualities are everywhere acknowledged by experts, not alone musicians, but those competent to speak from a thorough knowledge of the scientific intricacies of the work, to be of highest order. In the field of open competition they have proved their worth, and the fact that they are everywhere pushed as leaders and the dealers handling them are as enthusiastic over their merits as are the manufacturers, argues that their commercial desirability is not inferior to their importance when considered strictly from an artistic standpoint.

A thorough examination of the factory and the system prevailing through all departments from the least important—if there can be a least important—will give an object lesson in factory methods that can be studied with profit.

Mr. Gildemeester, realizing the importance, the necessity, of his being in touch with all departments, of organizing a

force in such a way that in case of emergencies no break in the business or production would occur, has instituted a departmental subdivision of labor that precludes the possibility of the business being affected by causes that sometimes annoy less well regulated institutions. And to him alone is due the institution of this system in his factory.

Each department has a responsible head, who in turn is supervised by the superintendent, Mr. Otto Kroeger. Each head of a department has under him a man trained to take his place at a moment's notice, and other men are in process of training to fill any responsible post in any department, even the head. This naturally implies the use of thoroughly skilled labor, and it is exactly that kind of labor that will be found in the Gildemeester & Kroeger factory. To the use of the best materials, the employment of skilled labor and the minute attention to details is due in part the quality of this piano.

This factory system, which, as said before, differs in detail from that pursued in some others, is further accentuated in the actual production of the goods, and in that receives its best present exemplification. The Gildemeester & Kroeger factory is not a particularly large one, and every available square foot of space must be used to the best advantage, or it would be impossible to meet the demand for the goods. System in work, in handling, is everywhere apparent.

The same provisions are made in the business departments. There is such a close connection between foremen, superintendent and counting room, with daily, weekly and monthly reports, and from counting room to Mr. Gildemeester himself, so that he is able to tell at any time the exact state of affairs in the factory, the different styles under way, their progress and the date of their completion. Dealers can thus be saved from much disappointment. Mr. Gildemeester's practical knowledge of every branch of the piano business also enables him to judge in a minute if any department is not doing its full duty.

Mr. Gildemeester has shown himself to be a progressive man in the conduct of the factory, with ideas of his own—a man with the brains to devise, plan and develop. Equally astute has he been in his selection of assistants. Each is a man of unquestioned ability in his particular branch. Mr. Otto Kroeger, the superintendent of the factory, has already been mentioned. He combines great natural gifts with a thorough knowledge of piano building.

Mr. Edward G. Gottschalk Mr. Gildemeester characterizes as "my right bower. He has been and is a tower of strength to me, always capable, always faithful." Mr. Gottschalk plays no unimportant part in Mr. Gildemeester's system, for on him fall many duties, and he is indeed Mr. Gildemeester's right hand in the conduct of the business.

The other members of the office force have been selected for their especial fitness for the various positions they hold.

Mr. Gildemeester says he will not spend as much time on the road as formerly, though he will still be an active figure among the firm's representatives. He has now two of the most capable salesmen in the country to relieve him of part of the road duties and develop the business themselves, Geo. C. Cox and F. E. McArthur. Mr. McArthur has been with Gildemeester & Kroeger for some time as traveling representative and has made a most admirable record. Geo. Clay Cox, the latest acquisition of the house, as is well known, is one of the brightest piano men in the country and his engagement will undoubtedly prove once more that Mr. Gildemeester's judgment is unerring.

Hard work it has been to attain to the present position, but Mr. Gildemeester has done the hard work, has developed a great business along lines that have secured the admiration of the entire trade, and he has placed the Gildemeester & Kroeger business in the position where future and greater success cannot fail to come as the result of past endeavor and the intelligent development of plans laid down by a man whose knowledge of the trade at large and understanding and appreciation of its possibilities are not surpassed by any.

**The New Shoninger Catalogue.**

WHOEVER is responsible for the recently issued catalogue of the B. Shoninger Company understands the value of condensing a great deal of information into comparatively small space. Though it is a book of some thirty-six pages (and a very nicely printed and illustrated book, too), there is a variety in its contents that bears out the title, What You Ought to Know About the Shoninger Piano, well.

There are tributes to the Shoninger from well-known musicians, well-known dealers who have handled them for years, from private purchasers, from directors of schools where the Shoninger instruments are used, and from the musical and trade press. There are descriptions of distinguishing features of these instruments, of the pianos themselves, supplemented by well-executed illustrations of the pianos and many of the component parts. The new grand, naturally, is not overlooked.

There is as an introduction a sort of confidential talk with the public on the subject of pianos in general and the Shoninger in particular, in which many good points respecting reputation, quality, price and facilities for manufacturing are made. The entire catalogue is very creditable, and should be valuable to the house.

**NEEDHAM PIANO & ORGAN CO.,**

36 EAST 14th STREET, UNION SQUARE,

MEMORANDUM.

To the Needham Agents

New York, Nov. 22<sup>nd</sup> 1895

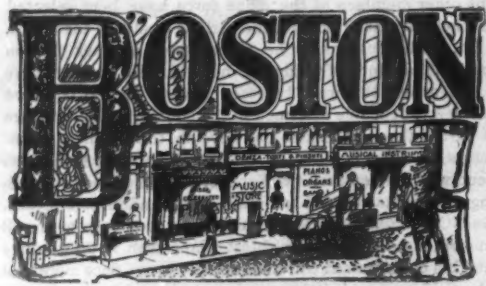
Every December we lose lots of money and business because orders for Instruments wanted for Holiday trade are sent to us so late that we cannot possibly ship them in time. This is a loss both to ourselves and our Agents.

Note this. Conservative figures show that general business is 28% better than last year. The natural growth of our trade is about 33% per year.

This added to the growth of general business makes 61% increase for which we must provide this year.

Send your order now for what you will need for the next month and say when you want the Instruments delivered and we will see that you are not disappointed. Our factory is running until 10 o'clock at night and we don't propose to lose any trade if we can help it.

Yours truly Chas. Parsons, Pres.



BOSTON OFFICE OF THE MUSICAL COURIER,  
17 Beacon Street, November 16, 1896.

**R**ECENTLY the Vose Piano Company has been manufacturing a new style piano which the company calls its "Special." This piano is an entirely new departure in case work. Instead of the usual three panels in front there is one long panel extending the length of the case, with two small corner panels in the top. The large panel is rounded at the top in a way that has caused it to be nicknamed "the rainbow." The panels are raised carving, the whole work being entirely by hand, and as special veneers have been selected for these pianos the result is gratifying.

The new swing front is also used, while more elaborate pilasters and trusses have been designed especially for this style. When the house began to make this "Special" a few samples were sent to the principal agents, who were unanimous in their approval; so unanimous that it has been impossible for the Vose people to collect any stock ahead, the orders coming in just as fast as the pianos are made.

The sale of the Chickering pianos at auction on Wednesday morning attracted quite a number of piano manufacturers and dealers to Leonard's. The prices obtained were higher than at the sale last year, the result being satisfactory to the firm of Chickering & Sons. The ages of the pianos sold ranged from 5 to 30 years. At their retail wareroom they have a photograph of the ruins of the Buffalo Academy of Music, taken after the fire, showing the Chickering grand with iron beams and girders on top and around it.

The Estey Company on Thursday shipped one of its portable organs to India. These organs, when folded, resemble a brass bound trunk, and are great favorites with missionaries.

Mr. A. H. Stuart, formerly of Poole & Stuart, has taken the two upper floors of the factory building at 101 and 103 West Canton street, where he will soon begin the manufacture of pianos. The name of the new firm will be A. H. Stuart & Co. Next week the carpenters will begin the work of repairing, putting up partitions, &c., and as soon as the place is in readiness Mr. Stuart will move in with a force of workmen already engaged and arranged for. Cases, plates, handsome veneers and all the many details of a piano have already been ordered, and by January 1 he expects to have his first piano finished. There are two large floors, with a skylight in the centre, that give an unusual quantity of light to the workrooms, in addition to the windows at each end.

The Mason & Hamlin Company received a large cable order from Metzler & Co., of London, on Thursday.

Mr. E. N. Kimball, of the Hallet & Davis Company, who is in New York, will return to Boston during the early part of the week.

At the Merrill wareroom alterations have been the order of the week. The offices will now be in the front of the store, the bookkeeper occupying the one nearest the front, with Mr. Merrill's private office directly behind it. The pianos will be shown in the back part of the wareroom—grands in one department and uprights in another. A new carpet in shades of green is being laid in the show window, where a large mirror has been placed. Another mirror is to be put outside just below the bulletin board, following the fashion of Paris houses. Just now everything is in a chaotic condition, but by Monday all will be in order and will undoubtedly be a great improvement and addition to the appearance of the wareroom.

Mr. C. A. Hyde, of the firm of Norris & Hyde, is in Chicago.

The Briggs Piano Company has just shipped a walnut upright to one of the millionaire manufacturers of Fall River. The veinings of this walnut form a perfect pattern, that has been utilized in the cleverest possible manner to add to the beauty of the exterior.

Mr. George J. Dowling has just left for a trip West.

Mr. O. A. Kimball, of the Emerson Piano Company, returned from New York on Thursday.

Mr. Payson was in Baltimore on Thursday and hoped to reach home by the end of the week.

Mr. De Volney Everett has begun his new duties with the Ivers & Pond Piano Company by starting off on a tour through New York State.

Mr. R. F. Brandom has just returned from the West, and after a few days' stay in town will leave on another trip through the West.

Mr. Poole is contemplating a change of name for his firm, but has not yet decided what the new name will be. He is doing a rushing business this month, having shipped off 22 pianos in the first 15 days, and still has many orders ahead.

Mr. Henry W. Spratt, formerly of the music house of John S. Patten & Co., of Bangor, Me., has opened the largest and best arranged music store in Aroostook County, at Presque Isle, a town of 6,000 inhabitants, 170 miles from Bangor. He sells the New England, Wm. Bourne & Sons and Woodward & Brown pianos and the New England organs. He also carries a large stock of musical merchandise.

Mr. A. C. Moore, who has charge of the tuning department, has had ten years' experience in piano and organ factories in Boston, Chicago and Detroit.

The A. M. McPhail Piano Company has leased a large portion of the building at Washington and Bennett streets for factory and retail purposes.

### Thomas' Loss Adjusted.

**O**N the night of October 24 the warerooms of Mr. Frank Thomas, of Albany, N. Y., were damaged by fire, which burned through from an adjoining building. The latter part of last week an adjustment was arrived at, and Mr. Thomas was awarded something over \$5,000.

The adjustment was arrived at through the efforts of Mr. George F. Hedge, of Buffalo, who was selected by the insurance companies, and Mr. M. P. Conway, of Holyoke, Mass., for Mr. Thomas, and they selected Mr. Stephen Brambach, of the Estey Piano Company, New York city, as referee.

This is the third loss by fire which Mr. Thomas has sustained during the past four years, and what makes it particularly aggravating is that none of these fires have started on his premises, but all of them in adjoining property. He has suffered great inconvenience and financial loss through these fires, but has pushed along and repaired the damages as quickly as possible, and lost little time in getting into shape to do business.

He writes under date of 15th inst.: "Trade has taken on quite a spurt since the fire and we are very busy. I secured the American House while we were in disorder, and put in a lot of new goods, and in that way kept my trade moving."

### Their New Styles in Demand.

**T**HE demand for the new style Lindeman piano continues very steady, the orders accumulating as they have for some time past.

The latest Style 22 appears to be in particular favor, and the firm now has enough orders to keep the factory busy until the middle of December. The dealers express their satisfaction with the new styles in the strongest terms, and there is not a Lindeman representative that is not doing hard and effective work for the instrument. They see that the qualities of the instrument, its appearance, and the business energy behind it, are giving it a standing generally that makes their work easier and more grateful. All these things are factors in the upbuilding of any business, and especially are they necessary in the music trade. The members of the firm understand thoroughly what is wanted to supplement the musical qualities of a piano, and how to awaken and keep alive the enthusiasm of their representatives.

Among the Lindeman agents who are doing especially good work for the piano may be mentioned the Hobbie Music Company, of Roanoke, W. Va., which makes extra

efforts to give the piano ample advertising of a convincing and dignified character.

Another new style to be put out shortly by the Lindeman & Sons Piano Company will have several features different from those now on the market, one of which will be an original type of music desk. This new case, which will be known as Style 4, is now in the case makers' hands. Due announcement of its completion will be made in these columns.

Mr. Norris expects to start on a Western trip about the first of next month. The retail warerooms, under the management of Mr. S. G. Lindeman, are making a good showing and now require almost all of that gentleman's time and attention. There is everywhere an air of much business about the Lindeman factory and warerooms that tells plainer than words the steadily increasing popularity of these instruments.

### Association Meeting.

**T**HE Piano Manufacturers' Association of New York City and Vicinity will hold their next meeting on Tuesday, December 10, at the Union Square Hotel.

The important business to be transacted on this date will be the election of officers for the ensuing year.

### Vocation for Dolgeville.

**A**FTER sharp competition the Mason & Risch Vocation Company has secured an order for a large two manual Vocation to be placed in the M. E. church in Dolgeville, N. Y. There was some spirited rivalry between the Vocation people and some pipe organ makers, but the decision of the committee was unanimous in favor of the Vocation. One of the largest and handsomest styles will be put in. It is not improbable that the successful outcome of this contest is due in part to the satisfaction a smaller Vocation has given in the Presbyterian church in that town.

### New Style Lester.

**A** VERY attractive, tasty and comprehensive catalogue has been issued by the Lester Piano Company, of Philadelphia, showing its new styles. A brief editorial says: "It has been the constant aim of the manufacturers of the Lester piano to produce a strictly first-class instrument at a moderate price, and to that end they have ever been ready to adopt the latest improved methods that would admit of lessening the cost without sacrificing the twin essentials in the production of a perfect piano, the employment of the highest grade workmanship and best material. Over 16,000 satisfied purchasers attest to the success of the effort."

"The Lester piano contains every advantageous improvement in piano construction up to date—double veneer cases; solid trusses, panels and moldings; active sostenuto (third) pedal; Lester patent practice stop, and a number of other specially patented features."

The styles mentioned are Nos. 4 and 5. Height, 4 feet 10 inches. They are furnished in ebonized oak, mahogany and walnut cases. Also Style 50, same size and finished in the same woods. This style is more elaborate in the design of case than the two previously mentioned, having paneled ends, double trusses, and in other respects more costly. This is an exceptionally handsome instrument, and in the retail warerooms is an object of admiration, and is furthermore a good seller.

Dealers who are desirous of building up and retaining a renting trade will find Style No. 1 especially adapted for the purpose. It is smaller and in a plainer case, but is substantially constructed, and the tone is firm, round and musical. It stays in tune and gives excellent satisfaction.

Special attention should be given to the practice stop used by the Lester Piano Company in its instruments. It is operated by a small lever on the end block and is thoroughly effective. It saves the nerves during practice hours and prolongs the life of the instrument.

The Lester Piano Company is slowly and surely getting into line among the manufacturers of desirable pianos for the retailer and customer.

## Mason & Hamlin

### PIANOS AND ORGANS.

#### PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.  
MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.  
GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

#### ORGANS.

FRANZ LISZT—Matchless, unrivaled; so highly prized by THEODORE THOMAS—Much the best; musicians generally so regard them.  
X. SCHARWENKA—No other instrument so enraptures the player

### STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

## Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.



CHICAGO OFFICE THE MUSICAL COURIER,  
225 Dearborn Street, November 16, 1900.

IT is perfectly natural that the makers of high grade pianos and good artists should form a business alliance with profitable results to both. It is utterly impossible to obtain a reputation for the greatest piano ever made without having it properly placed before the public, and this could not be done without the skilled performer, of which, unfortunately, there are few. The Steinway piano, the Weber, the Chickering, the Steck, the Conover, the Mason & Hamlin, the Blasius, the Decker, the Hallet & Davis, the Kimball, the Wissner, must all be heard in concert at the hands of competent performers to have their claims substantiated, and not only once or in one place, but again and again at all the prominent points throughout the land.

This is no new suggestion, it is a well understood fact with piano makers of the first grade, and the only good that could be done by mentioning it would be to stimulate agents and representatives in aiding by every means in their power manufacturers and artists who visit the localities in which they are directly interested.

There is a sentiment in the trade against this method, but this sentiment is not sufficiently strong yet to affect the general tendency of trade, which still in the high grade adheres to the views herewith expressed.

#### Helping the Weber.

Mr. A. M. Wright, the president of the Manufacturers Piano Company, of this city, is working constantly in the interest of the Weber piano, with the result of having it played at various places in the West. Mr. H. M. Wild uses it in his recitals which he is giving at many nearby points. Mr. Spencer is also playing the Weber. The Vilim Trio also make use of the same instrument. It will thus be seen that the Weber piano is not allowed to subside into innocuous desuetude but is constantly kept before the public, with the usual results of many being disposed of to appreciative people.

It is worthy of note that Mr. H. Aldrich, of Sterling, Ill., who has been for many years manager of Mr. J. L. Mahan's store at the point mentioned, has opened up on his own account and will handle the Weber, the Wheelock and the Stuyvesant pianos.

#### Chase Brothers Piano Company.

Mr. W. A. Dodge, who is the author of all the original advertising now being done by the Chase Brothers Piano Company of this city, says that some of the 'ads.' are having their expected effect on business and that very satisfactory results have already been attained by means of them. The store, which has already been described in these columns, is becoming better known, and the location at the corner of Congress street and Wabash avenue, which has been considered a little too far south, is rapidly becoming a centre of trade and is bound to improve with the building of the 'L' loop, which is being rapidly pushed forward, the legal obstructions fast disappearing.

#### Mason & Hamlin in the West.

Sauter Brothers, of Booneville, Mo., have decided to take the agency of the Mason & Hamlin piano in their territory and make it their leader, and have ordered a fine stock to begin with. E. S. Wilson & Co., of Oshkosh, Wis., have also made the same instrument their leader. These are both new and valuable agents for this piano.

Martinus Siveking, the pianist, was in the city Thursday

and rehearsed the G minor Saint-Saëns concerto with the Chicago Orchestra, which plays in Detroit next week.

Mr. J. A. Norris will be in Detroit next week and comes to Chicago subsequently.

It is said that a new house is to be opened in Detroit, the parties interested being a capitalist and a well-known and popular salesman. No names are mentioned, but the new concern will make the Mason & Hamlin its leader.

#### Van Matre & Straube.

Van Matre & Straube are now turning out two pianos daily, are having good success with them, and are a score or more behind their orders.

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Mr. John Reed points out that the menu of the last Chicago Music Trade Association dinner was printed in straight "United States."

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It was reported yesterday that Mr. A. H. Rintelman, of the Rintelman Piano Company, was in a very precarious condition, suffering from pneumonia, and no one was allowed to see him.

#### That "Attachment" Wrangle.

Since the dissolution of the injunction the Everett Piano Company has issued another circular in which the house claims that it is advised that the orchestral attachment placed in the "Crown" piano is an infringement on their "plectrophone" attachment, and say they are using their utmost endeavor to hurry the suit along and bring it to an early trial. The really important point in this recent circular is the reiteration of their warning that should the suit result in substantiating their claim they will hold the dealers and purchasers of the "orchestral attachment" liable for damages.

Mr. Bent's position in the matter was so plainly and intelligently stated in the last issue of THE MUSICAL COURIER that those who have not already read it should hasten to do so if they are at all interested in the case.

#### Now for Conover Music Hall.

Next Wednesday evening the Conover Music Hall, in St. Paul, Minn., will be inaugurated by a grand concert given under the auspices of the Conover Music Company, of that city. It will be an invitation affair, in which no less than nine artists will participate. The program will consist of trios, songs, piano solos, violin solos, cello solos, &c. This is an excellent way to bring the house and the Conover piano before the musical public of that locality, and favorable results must follow. Mr. Theo. G. Fischel, the manager of this new concern, is entitled to credit for the idea and its consummation.

#### The Protective Association.

All of the information which it is expedient to report, or the trade will be interested in, is the fact that last Saturday evening at the meeting held at Estey & Camp's the trade in Chicago was fairly well represented, and it was decided to form such an association as has been proposed for mutual protection against frauds. The less said in relation to the by-laws and arguments the better it is for the trade. It is believed that should the combination prove even qualifiedly successful, its scope will eventually be enlarged and include some other business similarly conducted, or at least (or will it be at most?) that the whole country will be included and the association become a national affair.

Leave Chicago alone for sticking to an idea when tried and found beneficial to the trade!

#### Trade Quiet in Utah.

Mr. D. G. Calder, of Salt Lake, Utah, who was visiting the city this week, says of the situation in his part of the country that general business is very quiet, and while merchants in other lines think there is an improvement he cannot discover it in the music trade.

The Heine Monument Committee, of New York, has elected Mr. J. V. Steger as one of the vice-presidents for the fair to be held in New York from November 16 to 24 at the Lenox Lyceum. Mr. Steger has accepted the honor, but does not expect to take any active part in the affair.

\*\*\*\*

Mr. Julius N. Brown is authority for the statement that his brother, Mr. John R. Brown, the active member of the

### Roth & Engelhardt

THE  
PATENT SPRING  
WASHER gives  
same results as metal  
flange rail and costs  
75 per cent. less.  
Have you seen them?

### ROTH & ENGELHARDT,

Office: 114 5th Ave., New York.  
Factory: St. Johnsville, N. Y.

Burdett Piano Company, of Erie, Pa., asserts that his company purposes to continue making the Burdett piano. Also that the concern at Freeport, Ill., has never made a piano, but has procured a couple from some manufacturer and stenciled them Burdett.

\*\*\*\*

There is scarcely a doubt but that the Hallet & Davis Piano Company will be prepared to announce the winners in their word contest prizes in to-morrow morning's papers. As an advertisement it has served its purpose. The concern is doing well.

\*\*\*\*

Wabash avenue is in bad condition on account of being torn up for the "L" road structure.

\*\*\*\*

#### Personals.

Mr. C. A. Hyde, of Norris & Hyde, Boston, has been visiting the trade here and it is understood that there are several dealers who are anxious to represent the new transposing keyboard piano. No definite arrangement has been made with anyone as yet.

Mr. C. N. Post, the vice-president of Lyon & Healy, suffered from a visit of the irrepressible burglar at his home on Ashland boulevard recently. The loss was considerable.

Mr. C. B. Detrick has taken charge of the Grand Rapids branch of the Mason & Hamlin Company.

Mr. J. V. Steger has been investing in valuable real estate on the North Side.

Mr. A. B. Noble, of Hamburg, Ia., was in town this week, as was also Mr. Goddard, of Goddard & Manning, of Athol, Mass.

Mr. Frank King is still in town.

Mr. W. C. Newby, of Newby & Evans, New York, arrived in Chicago yesterday. He has been five weeks on the road. He had good success, and is fairly well satisfied with business. He goes eastward from here, will visit various points en route, and expects to be home in about three weeks.

Mr. John Kops has just returned from a business trip, and leaves again to-morrow for a Western tour.

Mr. A. D. Simon, of Ottawa, Ill.; Mr. D. W. Godard, of Aurora, Ill., and Mr. H. H. Denison, of Elgin, Ill., all Weber agents, were in town this week.

Mr. E. J. Adair, now with the Hallet & Davis Piano Company, will take a position with the New England Piano Company on Monday. He did right well for the former concern, but changed on account of a modification of duties. His new position will be more of an inside one.

#### Hasse's Holiday Goods

MR. WM. F. HASSE, dealer in mechanical musical boxes, piano stools, scarfs, &c., at 107 East Fourteenth street, has a complete and well selected stock of goods for the holiday season.

Since taking up his quarters at the above address he has found business much improved and more convenient to attend to. His wareroom is on the ground floor, about the middle of the block between Third and Fourth avenues.

Mr. Hasse is the sales agent for the Chas. Parker piano stools and scarfs; also agent for the Symphonion and other specialties. He has issued several catalogues representing his line, which as books of reference are interesting to all dealers. Send for them.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

### Whitney-Marvin.

TWO weeks ago we published the first news regarding the proposed change of the Whitney-Marvin Company at Detroit. The *Tribune* of that city in its issue of the 18th confirms us as follows:

The Whitney-Marvin Piano Company was incorporated yesterday with a capital stock of \$50,000, of which \$25,000 is paid in. The stock is held by Curtis W. Marvin, 2,000 shares; Alta W. Marvin, 250 and George D. Bouton, 250 shares.

This incorporation carries with it a change in the firm of C. J. Whitney and C. W. Marvin who have conducted, under the firm name of the Whitney-Marvin Music Company, a business in musical instruments for over a year. By it the old firm is dissolved, and Mr. Marvin has purchased the piano and organ department, together with the firm name of Whitney-Marvin. Mr. Whitney retains the rest of the business. Of the newly incorporated firm C. W. Marvin is president, George D. Bouton is vice-president, and Alta W. Marvin secretary and treasurer.

The two businesses will be conducted in the present stand.

The piano and organ department goes to Marvin, the sheet music and small musical instruments departments to Whitney. It is probable that Mr. Whitney personally will retire.

### Kurtzmann Doings.

MR. LOUIS S. KURTZMANN, of C. Kurtzmann & Co., Buffalo, N. Y., stopped a couple of days in the city last week, looking up supplies for their factory. Mr. Kurtzmann has made quite a long trip, taking in all the important points, and left New York for Boston on Saturday. He reports fair activity at the factory and among their agents.

Mr. Kurtzmann is receiving the condolence of his many friends on the death of his youngest son, a bright lad of four years, which occurred under particularly distressing circumstances. The little fellow fell from his bicycle and received an injury which produced a clot of blood upon the brain, and although he lingered for nearly three weeks all efforts were unavailing to prolong his life and he died on November 1.

### Behr Brothers' New Styles.

THAT Behr Brothers & Co. are preparing for, and indeed are making, a vigorous work in the trade is shown by their complete change in styles, the attractiveness and modernity of their cases, and their systematic efforts to interest the trade. The new cases are now ready for the market, this being the first official announcement of the fact. Some have already been shipped, and dealers who have received them are highly pleased with them.

By doing this Behr Brothers & Co. have made a progressive step. Another is in the steady improvement of the quality of their instruments. Another is in their increasing efforts in regard to securing business. Their traveling men are covering the field thoroughly, and are doing some very hard and evidently successful work. Behr Brothers & Co. do not claim to be so rushed with business that they cannot begin to supply the demand, but a visit to their factory will show activity in all departments, and a glance at the orders also shows that they are doing a satisfactory business.

They are working hard to-day the foundations for a popular success. If they will study the changing conditions of the trade and adapt themselves and their business there-

to they will achieve it. They are, at any rate, doing work now which should not only produce satisfactory results, but be productive of a marked increase in the future.

### A Strong Indorsement.

THE following letter received by the Farrand & Votey Organ Company from Mr. Harry J. Curtaz, a member of the well-known San Francisco firm, is a strong indorsement of the Farrand & Votey organs:

SAN FRANCISCO, October 10, 1895.

Farrand & Votey Organ Company, Detroit, Mich.:

The upright organ recently purchased from you for my personal use has at last come to hand. After a fair trial of the instrument there can be but one verdict, and that is that it is superb in every particular.

The tone is so much like a pipe tone that even a good musician would find difficulty in detecting the difference.

Wishing you every success, I beg to remain,

Very respectfully yours, HARRY J. CURTAZ.

### Krakauer Brothers.

ONE of the finest grade of pianos made by Krakauer Brothers was shipped to Lyon & Healy, Chicago, last week. It was a very beautiful piano in richly figured mahogany, the veneer having been selected with a view to furnishing a specially attractive instrument to the Chicago representatives of the Krakauer pianos.

October, according to Mr. Maurice Krakauer, the energetic younger member of the firm, was in every way satisfactory to the house in respect to wholesale trade, and collections were good. November, so far, has been quite as good. There are also some movements under way that will work to the material advantage of the Krakauer.

—Carl Hoffman's Kansas City house will have a sheet music and small musical merchandise department added to it, under the management of Mr. J. A. Quigley.

—Mr. Frederick Bauer, of Stultz & Bauer, who is returning from a Western trip, has made some new agencies for his pianos while away, and secured fair orders from the agents already established. He writes that he has not done an enormous business, but that the orders he has received have been quite as large as he expected. Mr. Bauer will reach New York this week.

### Gabler Busy.

THE factory of E. Gabler & Brother is now being run overtime to fill orders. Inquiry at the factory develops that business with the house has had an upward tendency for the past few weeks, there being a fairly brisk demand for the new styles recently put on the market.

Mr. Joseph Bareuther, the traveling representative of the house, is now on a short business trip to Western points, and from his letters and orders appears to be doing a satisfactory business.

—Mr. Frederick W. Saffery, formerly with Otto Sutro & Co., Baltimore, may go with C. H. Utley, of Buffalo.

—P. Bayer, the Gildemeister & Kroeger representative at 830 Choateau avenue, St. Louis, is about to open a holiday wareroom at 1002 Olive street.

WANTED—Young man, 29, with a number of years' successful experience as traveling and floor salesman and manager, desires a position with some responsible piano house. Can sell goods. Wholesale preferred. Address P. O. Box No. 1542, New York, N. Y.

### 500 OLD VIOLINS, VIOLAS, 'CELLOS.

Viola d'Amour, Viola Pomposa, Viola di Gamba, for sale at moderate prices. Inspection invited. Trial granted. Finest assortment of Italian Strings, Artist Bows, Cases and Trimmings for every instrument.

C. FISCHER, 6 and 8 Fourth Ave., New York.

### OTTO H. REICHEL, BRUNDOEBRA, SAXONY,

### Manufacturer of Accordeons,

### BANDONEONS and CONCERTINAS

in only the very best of workmanship and of the best material, at cheapest prices. Only self-manufactured goods. Any styles that may be desired will be made exactly according to description.

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### The World's Columbian Exposition.

### V. F. ČERVENÝ & SONS,

Königgrätz, Bohemia.

Kiew, Russia.

### AWARD:

For superior tone quality, being rich, resonant and of excellent carrying power, rendered so by the introduction of aluminum in their manufacture. For perfection of finish and superiority of workmanship.

Deserving of special mention are the Kaiser Tuba, Cansopran, Baroxyton and Euphonium.



# CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment.

It is most highly indorsed by the best musicians who have heard and tried it.

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MADE AND SOLD TO THE TRADE ONLY BY

## GEO. P. BENT,

COR. WASHINGTON BOULEVARD AND BANGAMON STREET.

CHICAGO.

## Swiss Musical Boxes.

JACOT & SON, of 39 Union square, are out with a handsomely illustrated catalogue of Swiss musical boxes and mechanical musical novelties of which they are manufacturers and dealers. The introduction to their catalogue is as follows:

In every age the ennobling and elevating power of music has made itself felt and appreciated. From the savage to the most highly cultivated, none are exempt from its charms; indeed, so important a place does it occupy as an accomplishment that no education is complete without it. But how much time and money must be sacrificed before a person becomes proficient enough to play a musical instrument in an acceptable manner! In this busy age comparatively few are willing to devote the time necessary to do this.

To obviate the difficulty, men of genius have labored for years to produce an instrument that will furnish refined music for the home without the necessity of years of study in its use.

Among the many devices which have come to light none fills better the purpose, nor gives more satisfactory results, than the ideal musical box, such as is now sold by us. Everyone hearing for the first time these instruments, and especially those of a higher grade, marvels at the power, sweetness of tone, purity and perfection with which they reproduce the most complicated music. In fact, we can confidently say that no money spent for the gratification of musical taste will be better invested than in one of these delightful instruments.

Our stock of musical boxes is not limited to the varieties contained in this catalogue, but embraces other styles and sizes, which can be examined upon visiting our establishment, known to be the headquarters in the line of musical boxes.

We solicit orders with the assurance that we can give to all purchasers the satisfaction that they may expect from a reliable firm and one which possesses the largest stock in the world to select from.

All orders received by mail are promptly and carefully attended to, and satisfaction is guaranteed to persons who, being not yet

familiar with music boxes, leave to us the selection of the best box for the amount invested.

Then follows information regarding the mechanical part of the musical boxes and many of the special features and improvements controlled by Jacot & Son, directions for ordering goods, &c. The catalogue contains 70 pages, is very complete, and is typographically a beautiful work.

## The Norris &amp; Hyde Catalogue.

It is a very comprehensive and concise little catalogue that Norris & Hyde have just issued for their transposing keyboard pianos. There is much information regarding the particular points of the instrument, the keyboard itself and the non-squeaking pedal action. The distinctive features, too, are well and fully illustrated.

Norris & Hyde call attention to the fact that, while they have made two important improvements in piano construction, these improvements have not been incorporated in a new and untried instrument. On the contrary, the scale of the piano has been subjected to over a quarter of a century of improvement at the hands of scientific workmen, and the tone qualities are what might be expected from persistent and well directed efforts at improvement.

The reader is at once introduced to the advantages of the transposing keyboard, the simplicity of which is described and illustrated. Quoting from the catalogue is the following:

"By pressing the middle pedal of the piano, the action

'lifters' are freed from the backs of the keys, so that by moving the lever to left or right the keys may be easily moved up or down as desired without in the least affecting the action.

"The keyboard may be immediately set so the pitch will be in unison with the singer's voice, or with the violin or any instrument, and is therefore highly suitable for use, not only in private homes, but also in churches, concert halls, and theatres.

"On the back end of the middle C appears a small pointer. When this points to C on the indicator, the pitch of the piano is normal; when opposite any other character, then using the keys of the key of C would give the pitch of the key whose character the pointer stands opposite. So also with any other key than C. For example, should it be desired to transpose a song written in A flat to E flat moving the keyboard to place the key A flat (G sharp) on the piano opposite the character E flat on the indicator would give the pitch of E flat (D sharp) when the song was played as written in A flat. In this instance, the pointer on C would point to character G on indicator."

The balance of the little volume is taken up with illustrations and descriptions of the different styles manufactured, the non-squeaking pedal, and letters of commendation from many well-known musicians who unqualifiedly pronounce in favor of the transposing keyboard. Among these are Dr. Bridge, organist of Westminster Abbey; Dr. Martin, organist of St. Paul's Cathedral; Signor Ardit, Mr. Wilhelm Kaffenberger, the well-known organist of Buffalo, N. Y.; Mr. Jules Jordan, William Nelson Burritt, Dr. B.

**DEALERS** Desiring to increase or extend their business—who are searching for a Piano with which to compete with other houses—should investigate the merits of

**THE KURTZMANN.**

THE FOLLOWING IS A GOOD PROOF OF THIS:

W. CRAWFORD.

J. G. EBERSOLE.

J. LLEWELLYN SMITH.

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High Grade Pianos  
Kurtzmann  
and Others.



No 76 & 78  
West 4th St.

Cincinnati, O.

Sept. 15, 1892.

C. Kurtzmann & Co.,

Buffalo, N. Y.,

Dear Sir:—

We have sold the "KURTZMANN" piano for over twenty-five years and have had ample opportunity to test it thoroughly. It is a reliable piano in every particular and remarkable for durability and great singing quality of tone. Taking everything into consideration it is one of the most satisfactory instruments we have ever handled.

Respectfully Yours

*Smith & Nixon*

Address C. KURTZMANN & CO.,

526 to 536 NIAGARA STREET,  
Buffalo, N. Y.

Dealers Wanted in

Unoccupied Territory.

Merrill Hopkinson and Joseph Mischka. We will later illustrate some of the striking points of this keyboard and the Norris & Hyde pianos.

The book is very nicely gotten up and reflects credit upon this enterprising house.

### Double Electric Organs.

MANY persons imagine that an electrical organ is simply one blown by electricity, but such is not the case, although it is true that electricity has been substituted to a large extent for the man at the bellows. An electrical organ in the proper meaning of the term is one in which electrical force is applied to the key action for the purpose of pulling open the valves and causing the pipes to speak.

The first patent for an electro-pneumatic organ was granted to a man named Barker, in England, in 1868. His plan was to establish an electric connection between the keyboard and pipes, thereby making the task of the organist easier and permitting the keyboard to be removed to a greater distance from the pipes.

In 1873 W. F. Schmoele and H. Schmoele, Jr., of Philadelphia, received from the United States a patent on a similar invention. The first electrical organ to attract wide attention in this country was built by Hilborn L. Roosevelt, of New York, and was exhibited at the Centennial Exposition at Philadelphia in 1876. Many improvements have been made since that time, and most of the faults in the earlier organs have now been overcome. One of the most recent and important of these improvements is an arrangement which does away with the feature of sparking at contact which was found in all the earlier organs.

The advantages secured by electrical mechanism are many. As mentioned before, it permits the keyboard to be removed to a distance from the pipes, which is often a convenience and sometimes almost a necessity in churches and halls. Then the organist, being at a distance, is enabled to judge the tone of the instrument as well as anyone in the audience. Another advantage is that the key action is made about as easy as that of a piano.

Another effect made possible by electricity is one of the most useful and beautiful obtained on the organ. It is possible by using a double set of wires to operate two organs from a single keyboard. Many very large halls and churches in which there are two choirs are fitted in this manner. The largest double electric organ in America is in St. George's Church, in this city. One organ is placed in the chancel and the other in the gallery, and both are operated from a keyboard in the chancel.

The Church of St. Mary the Virgin, which is now building in Forty-sixth street, between Sixth and Seventh avenues, will contain a double organ, which is chiefly remarkable for the distance traversed by the electric wires. One organ will be placed in the chancel, and the other will be 200 feet away, above the door at the opposite end of the church. There will be two movable key desks, so that either organ can be operated separately.

When the second or supplementary organ is placed in the roof, or in some part of the building where the sound is allowed to escape through a small opening only, it is called an echo organ. As the name indicates, it is designed to give an echo effect, and the softened tones, coming apparently from a great distance, are very beautiful.

The vox humana stop is always found in the echo organ, and with it the effect of a choir singing in the distance can be produced easily and naturally. A separate set of keys is not necessary to operate it, although the largest organ in the world with an echo, that in the Town Hall at Sydney, Australia, has two sets of keys.

One of the first echo organs erected in this country is in the Garden City Cathedral, and one of the most recent is in the Westminster Presbyterian Church at Yonkers. The latter is much smaller than the other, but improvements in construction have made it almost perfect.

In England, where the echo organ originated, many of the large cathedrals contain them, and one of the finest in the world is in Albert Music Hall, London. A new one

placed in Westminster Abbey has attracted much attention on account of its beautiful tone.

One of the latest triumphs of organ building was the placing of pipe organs in the two new steamships, St. Louis and St. Paul. The work was performed by George Jardine & Son, of this city, and although serious problems were presented by the pitching of the vessels, the unusual amount of moisture in the air and the form of the vessels, all have been solved successfully.

The organ stands in the grand salon. The pipes are placed near the ceiling and the keyboard is about 30 feet away. This organ contains one device which has been found exceedingly convenient. This is a switch, by means of which the electric current may be turned off and the organ silenced at any time. The English steward of the St. Louis explained the advantages of this arrangement:

"You can't insult passengers by telling them they don't know how to play, don't you know," said he, "so when any confounded Johnson gets aboard the organ I just turn this little switch, and he can't tell what has struck the blawsted machine."

### A Trick in Violins.

HE was evidently a musician, and carried a violin in a black silesia bag, says the New York World. The Bowery pawnbroker, as he saw him enter, said to himself: "Ah, here's a poor devil of a player forced to pledge the only thing that gives him a livelihood, poor though it be."

"Let me have \$2.50 on this, please," said the man, regretfully, as he carefully drew the violin out of its covering. "I just want enough to tide me over a day or so, until I get a remittance. Unless I knew I could redeem it at once I would never trust it out of my hands, for it is not only my sole means of existence, but, as you will observe, it is a very valuable instrument."

The pawnbroker handed out the money, and almost regretted that the loan was so small. As he was going out, the man turned back and said: "By the way, I wish you would not put this violin aside with a lot of odds and ends. It is too valuable to take any risk with. Besides, I will surely be back in a day or so."

A few days later an elderly man came in and asked to see some opera glasses. As he was looking over the stock his eye lighted on the violin hanging on the wall.

"Let me see that instrument, if you please," he said. He looked at it critically, and then a delighted expression overspread his face.

"Just what I have been seeking for years!" he exclaimed, making no attempt to conceal his enthusiasm. "You see, I am a connoisseur, one of the virtuosi, as the newspapers love to term us old fellows. I need this violin in my collection, and I'll give you \$40 for it." Mine Uncle only shook his head.

"Well, I'll make it \$30."

"It isn't for sale," replied the pawnbroker.

"Say seventy-five, then." By this time the pawnbroker was deeply interested. He explained how the violin came into his possession.

"If you'll drop in again in a day or so I'll probably have seen the owner, and perhaps we may be able to negotiate a deal."

"I hope so," returned the enthusiast. "As you will have some trouble in the matter, I'll raise my offer to an even hundred. I must have that violin."

As soon as he was gone the pawnbroker hurried around to see the musician. The man lived in a poorly furnished room, evidently in great poverty.

"What! Sell my dear violin?" he exclaimed indignantly. "No! A thousand times no. I'd rather starve first!"

"Look here, my man," said the pawnbroker, "I know just how you feel about it, but after all it's merely a question of sentiment. A cheaper instrument will do you in your business. I'll give you \$50 for that violin."

The man hesitated a long while. Tears came into his eyes, and his long, pale fingers trembled as he told the story of his struggle with poverty, but he took the money.

A week passed and the wealthy connoisseur had not put in an appearance. Mine Uncle began to grow nervous. He took the violin down from the nail and carried it uptown to show to an expert.

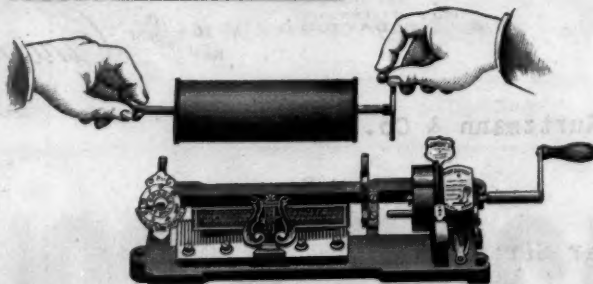
"I can't give you the exact market value of it," said the violin sharp, after a hasty glance. "You see, I don't handle this quality of goods, but violins of this kind are worth about \$15 a dozen."

Among the important wareroom improvements taking place at present are those in connection with the F. G. Smith agency in Washington, D. C., which is under the management of Mr. W. P. Van Winkle. A passenger elevator has been put in, the rooms redecorated, and the appearance and convenience of the wareroom greatly improved. Everything will be completed about the 15th of this month.

Send Business Card for Our  
New Illustrated Catalogue and Price List of

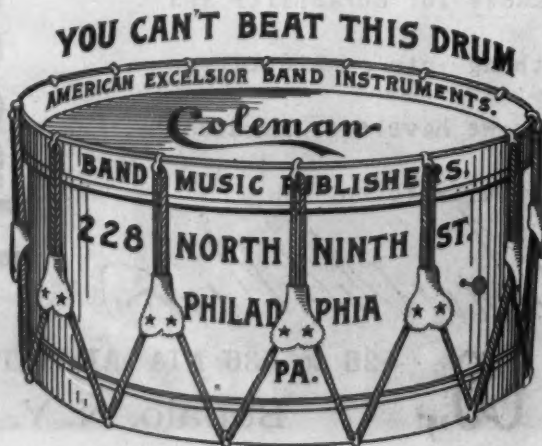
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Are World-Renowned in Consequence of their Excellence

#### TESTIMONIAL:

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GUSTAV HEROLD,

Royal Prussian Staff Oboist (retired), formerly trombone player at the Royal Academy of Music of Berlin.

OTTO POLLTER & CO., Leipzig, Manufacture as a specialty the acknowledgedly best

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Superior Tone and Touch.**THE JEWETT UPRIGHT PIANOS.**Illustrated Catalogue and Price List  
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LEOMINSTER, MASS.**WE MANUFACTURE THE**  
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**WATERLOO ORGAN CO., WATERLOO, N. Y.**  
We invite correspondence from Dealers  
in localities where we are not represented.**THE RUSSELL PIANO CO.,**Succeeding Stark & Strack Piano Co.,  
"The  
Highest  
Type."  
**249 & 251 S. Jefferson St.,**  
**CHICAGO, ILL.****SMITH & BARNES PIANO CO.,**MANUFACTURERS OF  
**UPRIGHT PIANOS.**  
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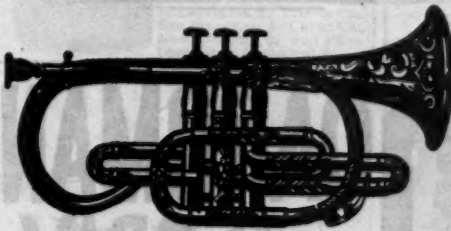
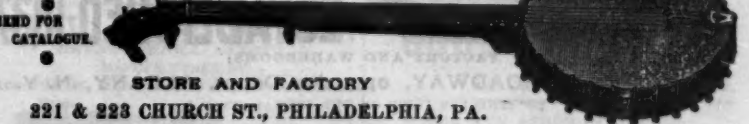
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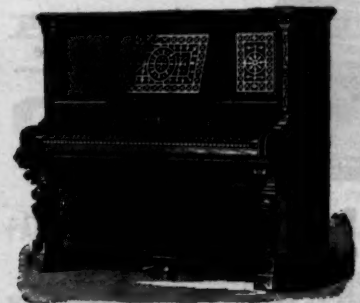
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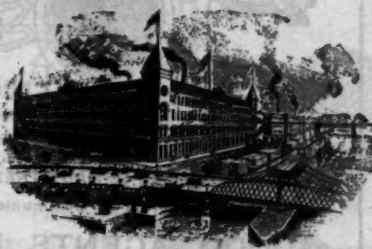
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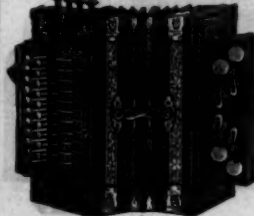
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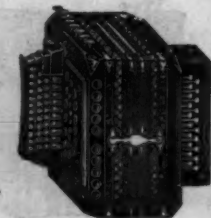
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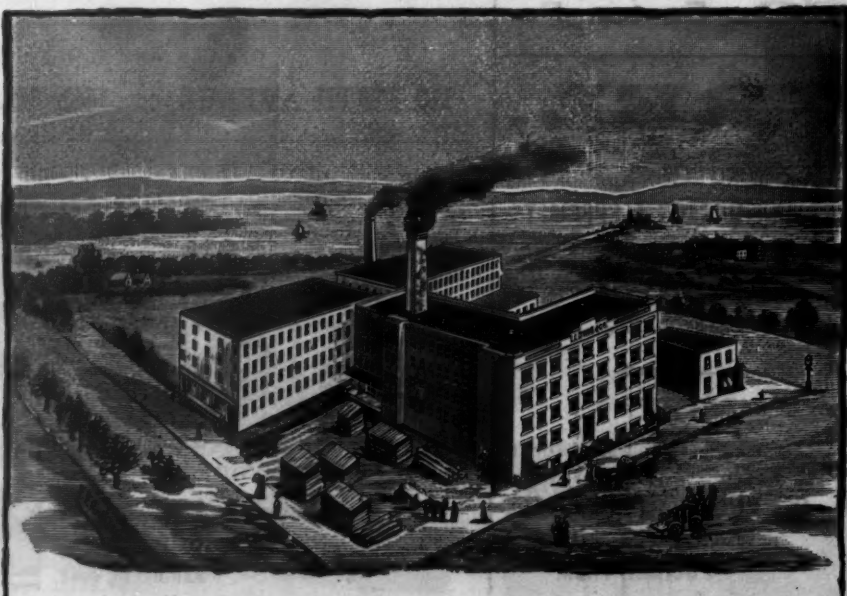
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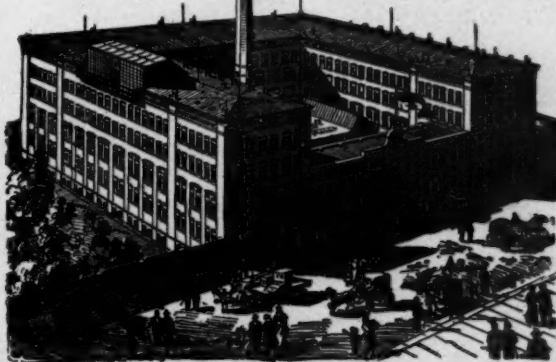
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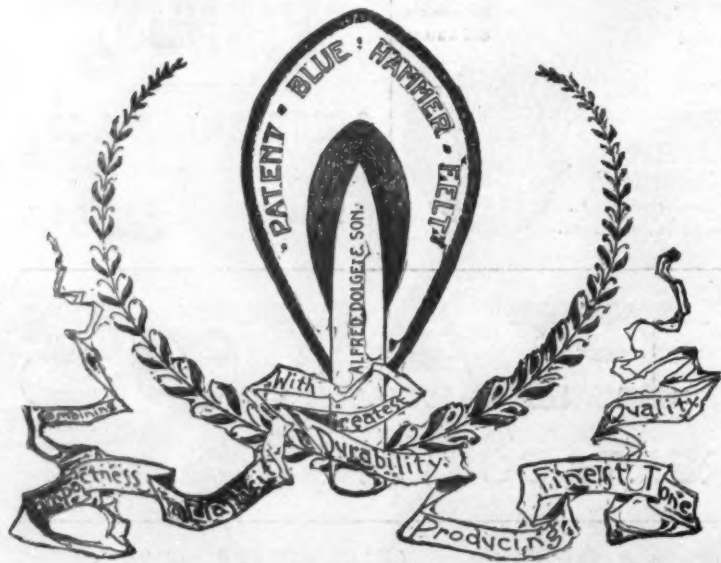
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